LOUISVILLE

Community Concert Association

Presents

GARY GRAFFMAN

Pianist

1958 — 1959

Program

I. Two Sonatas . . . . . *Scarlatti*

Sonata in F major, Op. 10, No. 2 . . . . . *Beethoven*
Allegro
Allegretto
Presto

II. Variations and Fugue on a Theme of Handel . . . *Brahms*

Intermission

III. Two Preludes . . . . . *Rachmaninoff*

The Six Etudes . . . . . *Paganini-Liszt*

COMMUNITY CONCERTS INC.
affiliated with
COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street • New York 19, N. Y.

Program Notes

I.

Two Sonatas . . . . . *Domenico Scarlatti*
(1685-1757)

Domenico Scarlatti is the glory of the 18th-century Neapolitan School. His adventurous life led him from a position as precentor at St. Peter's in Rome, to London to write an opera, to Livorno, back to his native Naples and finally to Spain where he became the favorite at Court.

This nomadic genius was a prolific composer. The brilliance and daring of his technique strike one at once. The rush of his ideas is inexhaustible, his gaiety is spontaneous, volcanic, completely Neapolitan.

Sonata in F major, Op. 10, No. 2 . . . . *Ludwig van Beethoven*

Allegro
Allegretto
Presto

The three Sonatas, Op. 10, were written in 1798-9 and dedicated to the Countess von Browne, one of the devoted friends whom the young Beethoven acquired in Vienna, and who, like so many others remained kind, loyal, respectful while he grew year by year more eccentric, irritable, unreasonable, and morose.

This Sonata remained a favorite with Beethoven himself for many years.

II.

Variations and Fugue on a Theme of Handel, Op. 24 . *Johannes Brahms*

Here is one of the masterpieces of piano literature, and a work in which Brahms is revealed as the heir of certain secrets of Beethoven's art. He has taken a simple theme and used all the resources of a master in varying its rhythm, its

harmonic color, its character. Several of the variations—those in minor keys in particular—are true poetic creations. The work as a whole stands at the summit of his art.

Intermission

III.

Two Preludes . . . . . *Sergei Rachmaninoff*

Rachmaninoff achieved fame as a composer in his twentieth year with a piece which Ernest Newman simply called "It" — the Prelude in C-sharp minor, which made its way around the world with astounding rapidity. Later and greater works confirmed this early success, and Rachmaninoff is also remembered as one of the great virtuosi of his time.

The Six Etudes . . . . . *Paganini-Liszt*

Paganini's sensational appearance in Paris in 1831, and his dazzling performance of his own 24 Caprices for Violin solo, inspired Liszt, then twenty years of age, to emulate the violinist's style in a set of Grand Etudes for piano, employing Paganini's own themes, and he accomplished his task with consummate art. In calling Franz Liszt "the Paganini of the piano" his contemporaries bore witness to the fact that he, too, never had a rival.

THE HOME OF STEINWAY IN KENTUCKY IS SHACKLETON'S

LOUISVILLE

Community Concert Association

Presents

THE ROGER WAGNER CHORALE

ROGER WAGNER, *Conductor*

with duo-pianists

MELVIN STECHER NORMAN HOROWITZ

1958 1959

Program

Ave Maria . . . . . *Vittoria*

Ave Maria gratia plena
Dominus tecum benedicta tu
in mulieribus, et benedictus
fructus ventris tui, Jesus.
Hail, Mary full of grace, the Lord
is with thee; Blessed art thou
amongst women, and blessed is the
fruit of thy womb, Jesus.

Cantate Domino . . . . . *Hassler*

Cantate Domino canticum novum;
cantate Domino omnis terra.
Quoniam magnus Dominus et laudabilis nimis.
Quoniam terribilis est super omnes deos.
Annuntiate inter gentes gloria ejus.
Dominus autem coelos fecit.
Cantate Domino canticum novum;
cantate Domino omnis terra. Amen.
Sing to the Lord a new song;
sing to the Lord all you lands.
For great is the Lord and highly to be praised.
For the Lord is to be feared above all gods.
Tell his glory among the nations.
But the Lord made the heavens.
Sing to the Lord a new song;
sing to the Lord all you lands. Amen.

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113 West 57th Street • New York 19, N. Y.

Vere Languores . . . . . *Vittoria*

Vere Languores nostros ipse tulit
Et dolores nostros ipse portavit
Cujus livore sanati sumus
Dulce lignum, dulces clavos
Dulcia ferens pondera
Quae sola fuisti digna
Sustinere Regem coelorum,
et Dominum.
Surely, He hath borne our griefs,
He hath borne our sorrows,
And hath carried our sorrows;
He was wounded for our transgressions
And with His stripes we are healed.
Sweet is the wood, sweet the iron
bearing a sweeter burden;
They only were deemed worthy of
upholding the King of heaven,
And Lord of all.

Hear the Murmuring Waters . . . . . *Monteverdi*

*Echo Song . . . . . *Di Lasso*

Mass in G Minor (four solo voices and double chorus) . *Vaughan Williams*

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Dei

Ralph Vaughan Williams' recent death has awakened keen interest in his lesser known works. He was considered neither conservative, avant garde, nor eclectic. His style of composition was unique and personal, and future generations may place his music beside that of Stravinsky, Bartok, Schoenberg, Berg, and Ives in the twentieth century.

Magnificat . . . . . *Herman Schroeder*

Magnificat, anima mea Dominum,
Et exsultavit spiritus meus: in Deo salutari meo.
Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam me dicent omnes generationes.
Quia fecit mihi magna qui potens est:
Et sanctum nomen ejus.
My soul magnifies the Lord,
and my spirit rejoices in God my Savior;
Because He has regarded the lowliness of His handmaid;
For, behold, henceforth all generations shall call me blessed;
Because He who is mighty has done great things for me.
And holy is His name.

Intermission

ONLY A STEINWAY PERFORMS LIKE A STEINWAY

Variations on a Theme by Haydn, Opus 56a . . . . . *Brahms*

Chorale St. Antoni: Andante
Andante con moto
Vivace
Con moto
Andante
Poco presto
Vivace
Grazioso
Poco presto
Finale: Andante

Though better known in its orchestral form, this work was originally written for two pianos. The simple theme, known as the St. Anthony Chorale, is used as the basis for a noble and impressive set of variations.

STECHER and HOROWITZ, *Duo-Pianists*

Sacred Service (Avodath Hakodesh) . . . . . *Block*

Part I. How Goodly Are Thy Tents, Yaakov

Part II. Sanctification (Kedushah)

PAUL HINSHAW, *Soloist*

Trois Chansons . . . . . *Ravel*

1. Nicolette (Nicolet)

2. Trois Beaux Oiseaux du Paradis (Three Lovely Birds from Paradise)

CATHERINE GAYER, *Soprano*

3. Ronde (Roundelay)

These three chansons, written in 1916, show the great twentieth century master in a completely different light. In whatever form Ravel chose to express himself, his inspiration never waned, his artistry never lost its consummate skill.

*Two Sea Chanties (male chorus)

1. Lowlands . . . . . *arranged by R. Wagner*

EARLE WILKIE, *Baritone*

2. The Drummer and the Cook . . . . *arranged by A. Katics*

Two Spirituals . . . . . *arranged by W. Dawson*

1. Mary Had a Baby

*2. Soonah Will Be Done

THE HOME OF STEINWAY IN KENTUCKY IS SHACKLETON'S

1/7/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Gardencourt — STUDENT CONVOCATION — January 7, 1958

1:00 p.m.

Prelude and Fugue in E-flat major (from "Well Tempered Clavier, II") . . . . . Bach

Karl Kroeger, piano (Aldrich)

The Lotus Flower . . . . . Robert Schumann

Danza, danza, fanciulla gentile . . . . . Durante

Patricia Hinton, soprano (Smith)
Sandra Harris, accompanist

Nocturne in C-sharp minor, Op. 27, No. 1 . . . . . Chopin

Sandra Harris, piano (B. Owen)

Concertino for Trumpet and Piano . . . . . Knudage Riisager

Bernard Sanchez, trumpet (L. Raper)
Mary Raper, piano

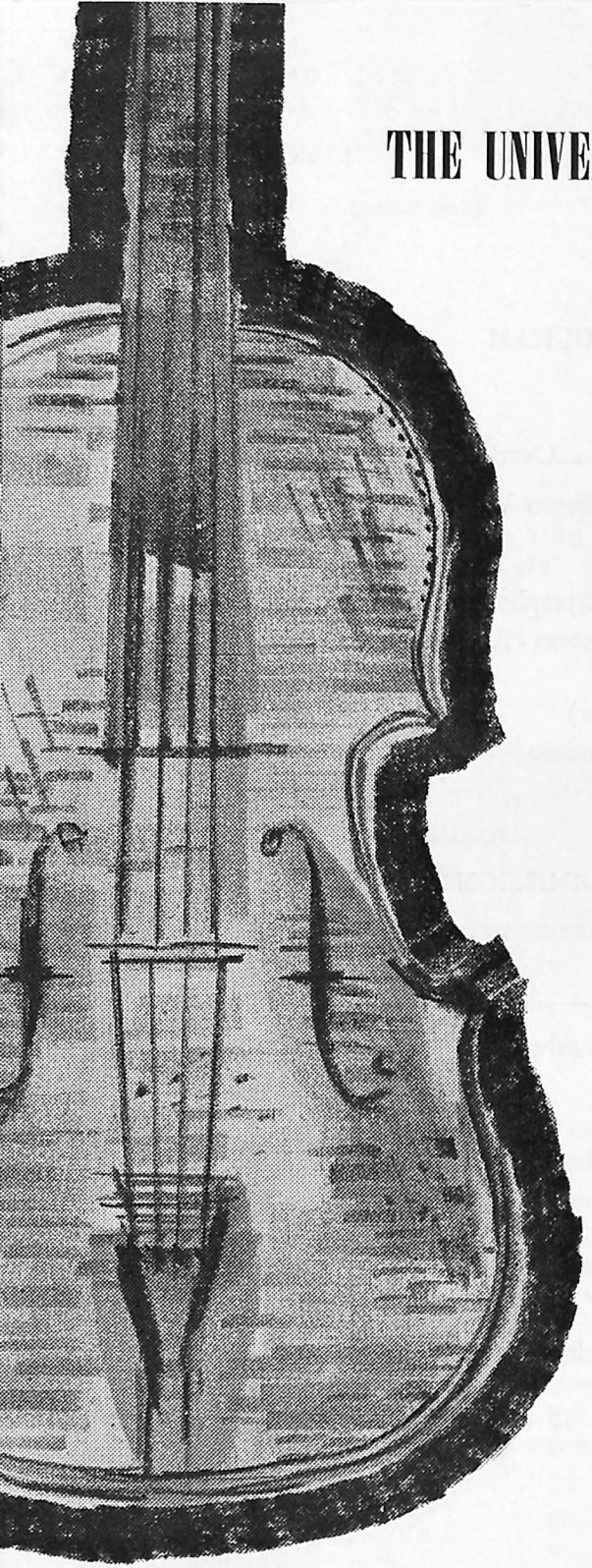
Non posso disperar . . . . . S. De Luca

Maman, Dites-moi . . . . . J. B. Wekerlin

Sherree Owens, soprano (Smith)
Yvonne Driskell, accompanist

Steinway Piano

1/10/58



THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

Presents

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

ROBERT WHITNEY
Director

SIDNEY HARTH
Conductor

ERNEST LYON
Guest conductor

LEON RAPER
Trumpet soloist

CAROLYN HAUPTMAN
English horn soloist

JANUARY 10, 1958 - 8:30 P.M.

COLUMBIA AUDITORIUM
LOUISVILLE, KENTUCKY

PROGRAM

1. *Rossini, G* .....Overture to "The Barber of Seville"
   Andante Maestoso—Allegro Vivo

2. *Schumann, R.* .....Symphony no. 1 in B flat major, op. 38
   Andante un poco maestoso - Allegro molto vivace
   Larghetto
   Scherzo (molto vivace)
   Allegro animato e grazioso

INTERMISSION

3. *Guarnieri, C.* .....Prologo e Fuga
   Ernest Lyon, guest conductor

4. *Copland, A.* ....."Quiet City" for Strings, Trumpet, and English Horn
   Leon Raper, Solo Trumpet
   Carolyn Hauptman, Solo English Horn

5. *Wagner, R.* .....Prelude to the Mastersingers of Nuremberg

ORCHESTRA PERSONNEL

FIRST VIOLINS

Arvo Aho, concertmaster
Gedeao Martins,
assistant concertmaster
Romero, Jose
Teresa Testa Harth*
Kristine Beck
Philip Noer
Marilyn Novak
David Cox
Kurt Ackermann
Alice Krentzman
Bettye Dowell
Margaret Jones

SECOND VIOLINS

June Noble, principal
Carole Eubanks
Margaret Reed
Reiko Tagasaki
Linda Sturgeon
Jerry Hirsch
Iran Acton
Bobbye Ossman
Sherrin MacDonald
Constance Kain

VIOLAS

Shea Reynolds, principal
S. W. Terranova
Minnie Bosler
Virginia Schneider*
Gwyn Mills
Frances McDougall
Gayle Mills

CELLOS

Brook Hearons, principal
Malcolm Bird
Bonnie Groom
Grace Whitney*
Gloria Hood
Jean Cull
Francis Grant, assisting artist

BASSES

Laurene Thorne, principal
Mona Sturgeon
John Roy Hobb
Charlotte Zabel
Steven Kimbell

FLUTES

Frances Fuge, first
Heather Hannan,
assistant first and piccolo
Alfred Thiele, second and piccolo

OBOES

James Castle, first
Ernest Threlkeld, second

ENGLISH HORN

Joseph Hitz, assisting artist

CLARINETS

Armand Abramson, first
Gus Coin, assistant
first and second
Bill Keister, second

*Section leaders of the University Symphony, Mrs. Harth, Mrs. Schneider and Miss Whitney head the monthly sectional rehearsals of the violins, violas and cellos respectively. They are the assistant concertmaster, first violist and first cellist of the Louisville Orchestra. Other section leaders are Betty Olliges, basses; Conrad Crocker, woodwinds; Dudley Howe, brass; and Theodore Otten, percussion. These players are also the leaders of their sections in the Louisville Orchestra.

ORCHESTRA PERSONNEL (continued)

BASS CLARINET

Allan Butler

BASSOONS

Douglas Pope, first
Claude Marx, assistant first
Joyce Renfro, second

FRENCH HORNS

Wesley McCoy, first
Carol Taylor, assistant first
Ellen McGlon, second
Mary Jo King, third
Karl Kroeger, fourth
Wanda Edwards, assistant fourth

TRUMPETS

Bernard Sanchez, first
John Doubek, assistant first
Mary Bird, second
Walter Wich, assistant second and third

TROMBONES

Darrel C. Crittenden, first
Edward Ballenger, assistant first
John Albrecht, second
Thomas Trueblood, third

TUBA

Charles Eifler

TIMPANI

Richard Burns
Robert Smith

PERCUSSION

Billy Bush
Patricia Paulsen

PIANO

Rose Lerman

HARP

Bettye Stanfield

LIBRARIAN

Ellen McGlon

PROPERTY MANAGER

Thomas Trueblood

OPERATIONS AND PERSONNEL COMMITTEE

Arvo Aho, chairman
Kristine Beck
Philip Noer
Douglas Pope

PROGRAM NOTES

Gerhard Hertz

The University of Louisville Symphony Orchestra was organized to its present strength in September, 1956 with the aid and cooperation of the Louisville Orchestra and the City Board of Education. The membership is derived from the instrumentalists of the School of Music of the University of Louisville, adults of professional caliber from the community, students from the other colleges of the University, and outstanding high school players from Louisville, Jefferson County and Indiana school systems.

Ernest Lyon is director of bands at the University of Louisville.

°

Leon Raper is solo trumpet with the Louisville orchestra and a faculty member of the University.

°

Carolyn Hauptman plays 2nd oboe and English horn with the Louisville orchestra and teaches public schools in Indiana.

1/12/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

ELIZABETH JOHNSON, contralto

pupil of Fletcher Smith

MARY MITCHELL RAPER, pianist

January 12, 1958 Gardencourt 4:00 p.m.

PROGRAM

I

Vergin, tutto amor ..... *Durante*
Sebben crudele
Come raggio di sol ..... *Caldara*
Non posso disperar ..... *De Luca*

II

I Attempt From Love's Sickness To Fly, from "The Indian Queen"
Ah! Belinda, from "Dido and Aeneas"
Dido's Farewell, from "Dido and Aeneas"
Love Quickly Is Pall'd, from "Timon of Athens"
Since From My Dear Astraea's Sight, from "Dioclesian"
Man Is For The Woman Made, from "The Mock Marriage" ..... *Purcell*

INTERMISSION

III

Wie Melodien zieht es mir
Am Sonntag Morgen
An die Nachtigall
Ständchen
Immer leiser wird mein Schlummer
Botschaft ..... *Brahms*

IV

Ruhe, Süssliebchen, im Schatten
Salamander
Wir wandelten
O wüsst'ich doch den Weg zurück
Wiegenlied
Meine Liebe is grün ..... *Brahms*

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt

January 16, 1958

1:00 P.M.

Prelude and Fugue in E-flat major (Vol. II, Well Tempered Clavier). . . . . .Bach

William Lowe, piano (D. Owen)

Concerto for Oboe and Strings . . . . . Cimarosa
Third Movement
Fourth Movement

Ernest Threlkeld, oboe (Jackson)
Sandra Harris, piano

Chanson Polonaise . . . . . K. Szymanowski

Marilyn Novak, violin (Harth)
Sandra Harris, accompanist

~~Sonata in D major (Peters No. 20) . . . . . Haydn~~
~~Adagio~~
~~Tempo di menuetto~~

Yvonne Driskell, piano (B. Owen)

Sonata No. 8, D minor . . . . . Corelli
Prelude
Allemande

Charles Eifler, tuba (Lyon)
Wesley McCoy, accompanist

Scherzo in D-flat . . . . . Schubert

Janice Knott, piano (Aldrich)

Concerto for violin, in A minor . . . . . Carl Goldmark
(First movement) Allegro Moderato

Kristine Beck, violin (Harth)
Cloyd Stratton, accompanist

Steinway Piano

1/18/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Recital of Preparatory Students

January 18, 1958 11:00 A.M.

Gardencourt

Skip To My Lou . . . . . American Folk Tune
Rayford Kytle, piano (Mrs. Murray)

Minuet . . . . . Boccherini
Lynn Towery, flute (Hannam)
Mrs. Peyton Hoge III, accompanist

Norse Song, Op. 68, no. 41 . . . . . Schumann
Susan Rumble, piano (Mrs. Owen)

Sonata No. 2 . . . . . Handel
II Andante
III Adagio
IV Presto
Joyce Cooper, flute (Hannam)
Cloyd Stratton, accompanist

Arietta, Op. 12, no. 1 . . . . . .Grieg
Patriotic Song, Op. 12, no. 8 . . . . . Grieg
Allye Hobson, piano (Mrs. Owen)

Air á l'Italien, from Suite in a minor . . . . . Telemann
Tom Straub, flute (Hannam)
Cloyd Stratton, accompanist

Sarabande in D minor . . . . . Handel
Folk-song, Op. 38, no. 2 . . . . . Grieg
Gabriel Gruber, piano (Anderson)

3/1/58

CHAMBER MUSIC SOCIETY, Inc.

(Affiliated with University of Louisville)

Presents

THE BUDAPEST STRING QUARTET

JOSEPH ROISMAN, *Violin* — BORIS KROYT, *Viola*
ALEXANDER SCHNEIDER, *Violin* — MISCHA SCHNEIDER, *Violincello*

Guest Artist: MIECZYSLAW HORSZOWSKI, *Piano*

The Playhouse, Saturday, March 1, 1958 at 8:30 P.M.

PROGRAM

QUARTET IN D MINOR, OP. 76, NO. 2 . . . . . *HAYDN*

Allegro
Andante, o più tosto allegro
Menuetto: Allegro ma non troppo
Finale: Vivace assai

QUARTET NO. 6 . . . . . *BARTOK*

(Composed in 1939)
Mesto (Sadly) — Più mosso — Vivace
Mesto — Marcia
Mesto — Burletta, moderato
Mesto

INTERMISSION

QUINTET FOR PIANO AND STRINGS, E FLAT MAJOR, OP. 44 . . . . . *SCHUMANN*

Allegro brillante
In modo d'una marcia
Scherzo: Molto vivace
Allegro ma non troppo

Columbia Records • *The Steinway Piano is played at this Concert*

Exclusive Representation, The Friedberg Management, 113 West 57 St., New York 19

The Chamber Music Society announces for 1958-59
four Sunday Afternoon Concerts

VIENNA OCTET — BUDAPEST STRING QUARTET
JANOS STARKER, *Cellist* — QUARTETTO ITALIANO



Frontispiece from MINGUET, REGLAS Y ADVERTENCIAS GENERALES.
Madrid, 1752.

The Louisville Chapter of the American Guild of Organists
Presents
FRANCIS HOPPER
In a program of organ, harpsichord, and chamber music
assisted by
Conrad Crocker, flute
Louisa Marks, violoncello

Second Presbyterian Church
3701 Old Brownsboro Rd.
March 16, 1958
4:00 p.m.

P R O G R A M

Voluntary in C Major — Maurice Greene (c. 1695 - 1755)

Pastorale — Domenico Zipoli (c. 1674 - 1726)

Voluntary in D Major — William Boyce (1710 - 1779)

Variations on a Gagliarda by John Dowland (harpsichord) — Samuel Scheidt (1587 - 1654)

Sonata in F Major for Flute and Harpsichord — Elias Broennemuller (circa 1700)
Vivace -- Andante -- Vivace
Conrad Crocker, flute
Francis Hopper, harpsichord

Pieces de Clavecin en Concert (Trio V) — Jean-Philippe Rameau (1683 - 1764)
La Forqueray - La Cupis -- La Marais
Conrad Crocker, flute
Louisa Marks, violoncello
Francis Hopper, harpsichord

Suite for Harpsichord (MS) — Robert Wilson Hays (1900 --)
Prelude
Andante
Rondo
(Completed Feb. 22, 1958 -- first performance)

Concerto for Organ Solo (from Sigr. Meck) — Johann Walther (1684 - 1748)
Allegro
Adagio
Allegro

--oooOooo--

3/21/58



THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

Presents

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

ROBERT WHITNEY
Director

SIDNEY HARTH
Conductor

ROBERT BELOW
Piano soloist

MARCH 21, 1958 - 8:30 P.M.

COLUMBIA AUDITORIUM
LOUISVILLE, KENTUCKY

PROGRAM

1. BRAHMS, J. ..... Variations on a theme by Joseph Haydn, Op. 56a

2. MOZART, W. A. ..... Concerto for Piano, K491, in C minor

Allegro

Larghetto

Allegretto

ROBERT BELOW, SOLOIST

INTERMISSION

3. SCHOSTAKOWITSCH, D. ..... Symphony No. 5, Op. 47

Moderato

Allegretto

Largo

Allegro non troppo

ORCHESTRA PERSONNEL

FIRST VIOLINS

Arvo Aho, concertmaster
Gedeao Martins,
assistant concertmaster
Kristine Beck
Teresa Testa Harth*
Philip Noer
David Cox
Kurt Ackermann
Alice Krentzman
Bettye Dowell
Margaret Jones
Jesse Palmer
Rudolph Noer

SECOND VIOLINS

June Noble, principal
Carole Eubanks
Margaret Reed
Reiko Tagasaki
Linda Sturgeon
Jerry Hirsch
Iran Acton
Bobbye Ossman
Sherrin MacDonald
Constance Kain

VIOLAS

Shea Reynolds, principal
Virginia Schneider*
Minnie Bosler
Gwyn Mills
Frances McDougall
Zelda Bayliss
Gayle Mills

CELLOS

Brooke Hearons, principal
Malcolm Bird
Bonnie Groom
Marjorie Kopp
Gloria Hood
Grace Whitney*
Francis Grant, assisting artist

BASSES

Laurene Thorne, principal
Mona Sturgeon
Charlotte Zabel
Steven Kimbell

FLUTES

Frances Fuge
Heather Hannan,
Edith Kongshoy

OBOES

James Castle, first
Ernest Threlkeld, second

CLARINETS

Gus Coin, assistant
first and second
Bill Keister, first
Norbert Zehnder, second

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ORCHESTRA PERSONNEL (continued)

E FLAT CLARINET

Egbert Maynard

BASSOONS

Eleanore Torode, assisting artist
Douglas Pope
Joyce Renfro, second
Robert Mottl, Contra-Bassoon

FRENCH HORNS

Wesley McCoy, first
Carol Taylor, assistant first
Ellen McGlon, second
Jim Jones, assistant second
Tom Marsh, third
Mary Jo King, assistant third
Karl Kroeger, fourth
Wanda Edwards, assistant fourth

TRUMPETS

Bernard Sanchez, first
John Doubek, assistant first
Mary Bird, second
Walter Wich, assistant second and third

TROMBONES

Mildred Kemp, first
John Albrecht, second
Darrel C. Crittenden, third

TUBA

Charles Eifler

TIMPANI

Richard Burns

PERCUSSION

Billy Bush
Jon Gilbert
Patricia Paulsen

PIANO

Rose Lerman

HARP

Bettye Stanfield

LIBRARIAN

Ellen McGlon

PROPERTY MANAGER

Bernard Sanchez

OPERATIONS AND PERSONNEL COMMITTEE

Arvo Aho, chairman
Kristine Beck
Philip Noer
Douglas Pope

PROGRAM NOTES

Gerhard Hertz

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Robert Below, who recently returned from service with the U. S. Army in Germany, is a faculty member at the University, and the official pianist of the Louisville Orchestra.

3/22/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Recital of Preparatory Students

10:30 A.M. March 22, 1958

Gardencourt

Menuet No. 2 in G . . . . . Beethoven
Norman Harris, violin (Mrs. Schneider)
Gayle Mills, accompanist

Student Concerto No. 2 . . . . . Seitz-Ufschey
Adagio
Gwendolyn Franz, viola (Mrs. Schneider)
Gayle Mills, accompanist

Student Concerto No. 3, Op. 12 . . . . . Seitz
First movement
Mary Anne Drye, viola (Mrs. Schneider)
Gayle Mills, accompanist

Concerto No. 9 in A minor . . . . . De Bériot
First movement
Dianne Sidebottom, violin (Mrs. Schneider)
Gayle Mills, accompanist

The Colored Window . . . . . Bernice Frost
Olivia Robinson, piano (Miss Weeks)

The Grasshopper . . . . . Aaron
Progress . . . . . Aaron
The Swing . . . . . Aaron
Nancy Brucchieri, piano (Mr. Below)

Pierrot . . . . . Diller-Quaile
Bohemian Song . . . . . Diller-Quaile
Harlequin . . . . . Diller-Quaile
Howard Oliver, piano (Mr. Below)
Robert Below, accompanist

Two French Folk Tunes: . . . . . Diller-Quaile
Sur le Pont d'Avignon
Pierrot
Ride a Cock-Horse . . . . . Diller-Quaile
Dublin Town . . . . . Thompson
Mary Jane Roberts, piano (Mr. Gittli)
Ernesto Gittli, accompanist

Three Folk Songs:
The Vicar of Bray . . . . . English
Raindrops . . . . . Bohemian
All the Birds Have Come Again . . . . . German
March of the Wee Folk . . . . . Gaynor
Patricia Schnell, piano (Mr. Gittli)
Ernesto Gittli, accompanist

The Cuckoo . . . . . Lake
Anne Fliegelman (Mrs. Owen)

Air . . . . . J. S. Bach
Stanley Conrad, piano (Mr. Schreiber)

The Firemen (Les Pompiers). . . . . Tansman
The Doll (La Poupée) . . . . . Tansman
Russian Dance (Danse Russe) . . . . . Tansman
Peggy Krause, piano (Mr. Below)

INTERMISSION

INTERMISSION

Sonatina in C major, Op. 36, No. 1 . . . . . Clementi
Spiritoso
Andante
Vivace

From "For Children," vol. 1 . . . . . Bartok
6 - 12 - 21

Philip Gaddie, piano (Mr. Anderson)

From "Mikrokosmos," vol. 2 . . . . . Bartok
Meditation
Big Fair

Invention . . . . . John Stanley
Minuet in D minor . . . . . J. S. Bach
March in D major . . . . . J. S. Bach

Gregory Coin, piano (Mr. Anderson)

Sonata No. 2 . . . . . J. S. Bach
Second movement

Lynn Towery, flute (Miss Hannam)
Cloyd Stratton, accompanist

Two Versos . . . . . Zipoli
Song without Words in G major, Op. 62, No. 1 . . . Mendelssohn

Harriette Parris, piano (Mr. Anderson)

Corrente and Giga . . . . . Handel
March, Op. 65, No. 10 . . . . . .Prokofieff
Sailor's Song, Op. 68, No. 1 . . . . . Grieg

Gabriel Gruber, piano (Mr. Anderson)

Three Two-Part Inventions: J. S. Bach
F major
C major
A minor

Elfin Dance . . . . . Grieg
Grandmother's Minuet . . . . . .Grieg
Norwegian Melody . . . . . Grieg

William Davis, piano (Mr. Anderson)

On Wings of Song . . . . . Mendelssohn

Glendell Byrd, 'cello (Miss Whitney)
Gayle Mills, accompanist

Reverie . . . . . Debussy

Martha Mahin, piano (Mr. Graves)

First Concerto in B^b major . . . . . Mozart
Allegro moderato
Adagio
Presto

Iran Acton, violin (Mr. Harth)
Cloyd Stratton, accompanist

3/24/58

L O U I S V I L L E

R E G I O N A L

M U S I C

C O M P E T I T I O N - F E S T I V A L

PIANO SOLOS & ENSEMBLES

School of Music, University of Louisville
Friday, March 28, 1958

Sponsored by

THE UNIVERSITY OF LOUISVILLE
Philip G. Davidson, President

THE SCHOOL OF MUSIC
Robert Whitney, Dean

Ernest E. Lyon, Professor and Director of Bands
Manager of the Festival

MR. HARTH'S STUDIO SECOND FLOOR
(Warm-up room--Miss Stone's Studio, Second Floor rear)

Adjudicator: Miss Mabel Warkentin, Southern Baptist Theological Seminary

PIANO SOLO: JUNIOR DIVISION

1	9:00	Mary Lou Eyl	Assumption High
2	9:07½	Phyllis Hewitt	Bardstown High
3	9:15	Maxie Shapira	" "
4	9:22½	Susan Yates	" "
5	9:30	Joyce Cornell	Bloomfield High
6	9:37½	Nancy Rogers	" "
7	9:45	Betty Alexander	" "
8	9:52½	Anna Laura Hood	Butler High
9	10:00	Susan Perry	Elizabethtown High
10	10:07½	Bob Smith	Highland Jr. High
11	10:15	Linda Long	Ky. Home School
12	10:22½	Carole Ann Maas	" " "
13	10:30	Wendy Schroeder	" " "
14	10:37½	Mollie Whitelaw	" " "
15	10:45	David Bryant	Old Ky. Home
16	10:52½	Cecilia Sams	Shelbyville High
17	11:00	Richard Schmidt	" "
18	11:07½	Corinna Adams	" "
19	11:15	Jane Ratcliffe	" "
20	11:22½	Faye Thomas	Taylorsville High
21	11:30	Mary Louise Cox	" "
22	11:37½	Lamont Wilson	Waggener High
23	11:45	Robert Ling	" "

PIANO DUET - JUNIOR DIVISION

24	11:52½	Heath & Kennedy	Elizabethtown High
25	12:00	Maas & Baker	Ky. Home School
26	12:07½	Long & Whitelaw	" " "
27	12:15	Shannon & Crawford	Shelbyville High
28	12:22½	Guthrie & Vaughan	" "

RECITAL HALL
(Warm-up room--Room 1, Basement)

Adjudicator: Mr. Maurice Hinson, Southern Baptist Theological Seminary

PIANO DUO - SENIOR DIVISION

69	8:52½	Hower & Davis	Shelbyville High

PIANO SOLO - SENIOR DIVISION

29	9:00	Robert Lam	Waggener High
30	9:07½	Bill Elliott	Valley High
31	9:15	Berttye Sue Marattay	Taylorsville High
32	9:22½	Jo Ann Snider	" "
33	9:30	Barbara White	" "
34	9:37½	Mary Helen Romine	Southern High
35	9:45	Nancy Clemmons	Simpsonville High
36	9:52½	Mary Elizabeth Pfost	Shelbyville High
37	10:00	David Hackworth	" "
38	10:07½	Donald Green	St. Xavier High
39	10:15	Marilyn Miller	Assumption High
40	10:22½	Kathy Musterman	" "
41	10:30	Ruth Thomas	" "
42	10:37½	Marianne Beard	" "
43	10:45	Sally Viehl	Ky. Home School
44	10:52½	Billie Cash	Atherton High
45	11:00	Hinda Pressman	" "
46	11:07½	Billie Ritter	" "
47	11:15	Judy Dugan	Bardstown High
48	11:22½	Bettye Rea Money	" "
49	11:30	Calvin Rogers	Bloomfield High
50	11:37½	Joyce Ockerman	" "
51	11:45	Jonell Whitehouse	" "
52	11:52½	Larry Macon	Butler High
53	12:00	Linda Goode	" "
54	12:07½	Mary Brentlinger	Eastern High
55	12:15	Patsy Petty	" "
56	12:22½	Faye Wells	Elizabethtown High
57	12:30	Anne Howard Boone	" "

PIANO DUO - JUNIOR DIVISION

58	1:30	Huss & Radcliffe	Shelbyville
59	1:37½	Schroeder & Maas	Ky. Home School
60	1:45	Long & Schroeder	" " "
61	1:52½	Garner & Robinson	Shelbyville High

PIANO CONCERTO - JUNIOR DIVISION

62	2:00	Linda Long (soloist and Mollie Whitelaw (acc.)	Ky. Home School

(concluded on next page)

DELTA OMICRON

PHI MU ALPHA

SIGMA ALPHA IOTA

National Professional Music Fraternities

PRESENT AS A BENEFIT CONCERT

An Historical Program

Of American Music

(in partial fulfillment of national requirements)



SUNDAY MAY 11, 1958

AN HISTORICAL PROGRAM OF AMERICAN MUSIC

Gardencourt 3:00 p.m. DST Sunday, May 11, 1958

I.

Be Glad, Then, America (1794) ..... *William Billings* (1746-1800)

Intrafraternity Chorus
°Dr. Walter O. Dahlin, PMA, conducting

Finale from the New Dance (1942) .... *Wallingford Riegger* (1885-)

°Margaret Stone, DO, piano
°Mary Ann Murray, SAI, piano

Moravian Chorales

Sinners, Come, The Saviour See (1800) ..... *John Antes* (1740-1811)

Sing Hallelujah, Praise the Lord ..... *John C. Bechler* (1784-1857)

°Leon Raper, PMA, trumpet
Bernard Sanchez, PMA, trumpet
Gary Stonecipher, PMA, trumpet
Rutherford Hoppe, PMA, French horn
Wesley McCoy, PMA, French horn
Naymond Thomas, PMA, baritone horn
Charles Eifler, PMA, tuba

I Hate Music (1943) ..... *Leonard Bernstein* (1915-)

I hate music
My name is Barbara

Velvet Shoes (1927) ..... *Randall Thompson* (1899-)

Nell Thomas, SAI, soprano
John Corbett, piano

II.

Composers from the School of Music

Five Poems for Chorus (1954) ..... °*Robert Below*

III. Words from Robert Frost

These pools that, though in forests,
Still reflect the total sky almost without defect,
And, like the flowers beside them,
Chill and shiver,
Will like the flowers beside them soon be gone,
And yet not out by any brook or river,
But up by roots to bring dark foliage on.

The trees that have it in their pent-up buds to
darken nature and be summer woods—
Let them think twice before they use their powers
to blot out and drink up and sweep away . . .
And sweep away these flowery waters and
these wat'ry flowers
From snow that melted only yesterday.

° Faculty member

V. Words from e. e. cummings

little tree little silent Christmas tree
you are so little you are more like a flower.
who found you in the green forest and were
you sorry to come away?
see i will comfort you
because you smell so sweetly,
i will kiss your cool bark and hug you safe and tight.
every finger shall have its ring
and there won't be a single place
dark or unhappy
and my little sister and i will take hands
and looking up at our beautiful tree
we'll dance and sing "Noel Noel."

Intrafraternity Chorus

Dr. Walter O. Dahlin, conducting

Three Songs based on Nursery Rhymes (1958) ..... *James Furman*

Tom, Tom, the Piper's Son
Little Boy Blue
Humpty Dumpty

Annette Offutt, SAI, soprano
James Furman, PMA, piano

Five Pieces for Sring Quartet (1957) ..... *John Dennes*

Andante
Allegro ma non troppo
Allegro molto ed agitato
Larghissimo (Love Song)
Andante con moto

Gedeao Martins, first violin
Philip Noer, PMA, second violin
Shea Reynolds, DO, viola
Brooke Hicks, SAI, cello

Homage to Lassus (1958) ..... *John Dennes*

Bernard Sanchez, PMA, trumpet
Mildred Kemp, trombone

Three Dialogues for Violin and Violoncello (1958) ..... *Karl Kroeger*

1. with spirit
2. Slowly, with tenderness and expression
3. Quickly, lightly and with humor

Philip Noer, PMA, violin
Brooke Hicks, SAI, cello

(INTERMISSION)

O'er the Hills (1788) ..... *Francis Hopkinson* (1737-1791)
(from "A Washington Garland"—7 songs with harpsichord or pianoforte, dedicated to George Washington)

Down Bye Street (1909) ..... *Sidney Homer* (1864-1953)

A Maid Sings Light (1898) ..... *Edward McDowell* (1861-1908)
Joel Ebersole, PMA, tenor
Janet Ebersole, SAI, piano

Prelude No. 2 in D-flat Major (1936) ..... *George Gershwin* (1898-1937)
Louis Knipp, PMA, piano

Willow River (1938) ..... *Paul Nordoff* (1909-)

The Dark King's Daughter ..... *Bainbridge Crist* (1883-)
Virginia Stanford, DO, soprano
°Doris Owen, SAI, piano

Suite for Harpsichord (1958) ..... *Robert Hays*
Prelude
Andante
Rondo

°Dr. Francis H. Hopper, PMA, harpsichord

INFRATERNITY CHORUS

sopranos
Annette Offutt, SAI
Virginia Stanford, DO
Grace Wieck, SAI

tenors
Joel Ebersole, PMA
Wesley McCoy, PMA

altos
Yvonne Driskell, DO
°Mary Ann Murray, SAI
Grayce Plymale, SAI

basses
James Furman, PMA
Michael Neely, PMA
John Welsh, PMA

Tiffany Ade, SAI, Accompanist

Evelyn Dorsey, DO Alumnae President
Virginia Stanford, DO Active President
Rutherford Hoppe, PMA Alumni President
Charles Eifler, PMA Active President
Lloyd Elaine Kranz, SAI Alumnae President
Grayce Plymale, SAI Active President, program co-ordinator

9/17/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 p.m. April 17, 1958

Sonata No. 6 . . . . . Mozart
Moderato
Adagio

Ellen McGlon, French Horn (Howe)
Karl Kroeger, piano

Der Schmetterling
. . . . . Schubert
Wohin

My Name Is Barbara
. . . . . Bernstein
I Hate Music

Nell Thomas, soprano (Nossaman)
John Corbett, piano

Souvenir de l'ami lointain, Op. 145 . . . . . .Gretchaninoff

Wanda Edwards, alto saxophone (Abramson)
Scharon Edwards, piano

Prelude and Fugue in D minor (W.T.C., I). . . . . Bach

Barcarolle in A minor, Op. 26 . . . . . Faure

Cloyd Stratton, piano (Anderson)

~~"O Du Mein Holder Abendstern" from "Tannhauser" . . . . . Wagner~~

~~He Has Arisen . . . . . Baynard L. Fox~~

Baynard L. Fox, bass (Nossaman)
Mrs. Robert Griffith, piano

Nocturne et Rondeau . . . . . Mazellier

Frances MacDougall, viola (Harth)
Gayle Mills, piano

Steinway Piano

4/26/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

Pupils in the Piano Ensemble Class
of
Dwight Anderson

April 26, 1958 — 11:00 a.m.

Gardencourt

Overture to "Coriolan" . . . . . Beethoven
arranged for eight hands by G. Roesler
Janice Goodman - Marshall Primack
Jerry Ann Jones - Wilma Richlin

Minuet, from "Eine Kleine Nachtmusik" . . . . . Mozart
arranged for two pianos by E. Steiner

Marche Militaire, Op. 51, No. 1 . . . . . Schubert
arranged for two pianos by W. Riegger
Claudia Roberts and Harriette Parris

Pastorale (No. 7 from "Goldberg Variations") . . . . J. S. Bach
arranged for two pianos by G. Maier
Jerry Ann Jones and Janice Goodman

Andante and Minuet . . . . . Mozart
from Sonatina in F for piano and violin
arranged for two pianos by G. Maier
Marshall Primack and Martha Mahin

Contre Dance, No. 1 . . . . . Beethoven
arranged for two pianos by L. V. Saar
Jerry Ann Jones and Martha Mahin

Irish Dance . . . . . Blake
Janice Goodman and Wilma Richlin

Walking Song . . . . . Thomson
arranged for two pianos by Gold and Fizdale
Hinda Pressman and Marshall Primack

Quodlibet on American Folk Tunes . . . . . Dahl
Marshall Primack - Hinda Pressman
Martha Mahin - Janice Goodman

Steinway and Baldwin Pianos

5/11/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

STUDENT CONVOCATION

Gardencourt 1:00 p.m. May 1, 1958

Air and Variations in B-flat . . . . . G. F. Handel
Transcribed - Richard Franko Goldman

Bernard Sanchez, trumpet
Mary Ann Byrd. trumpet
John Dennes, trumpet
Gayle Mills, piano

Sonata in E-flat, K.481 . . . . . Mozart
Adagio
Allegretto (Six Variations)

Kristine Beck, violin (Harth)
Cloyd Stratton, piano

Go Lovely Rose . . . . . .Roger Quilter

Ebben N'andro lontana from "La Wally" . . . . . .Catalani

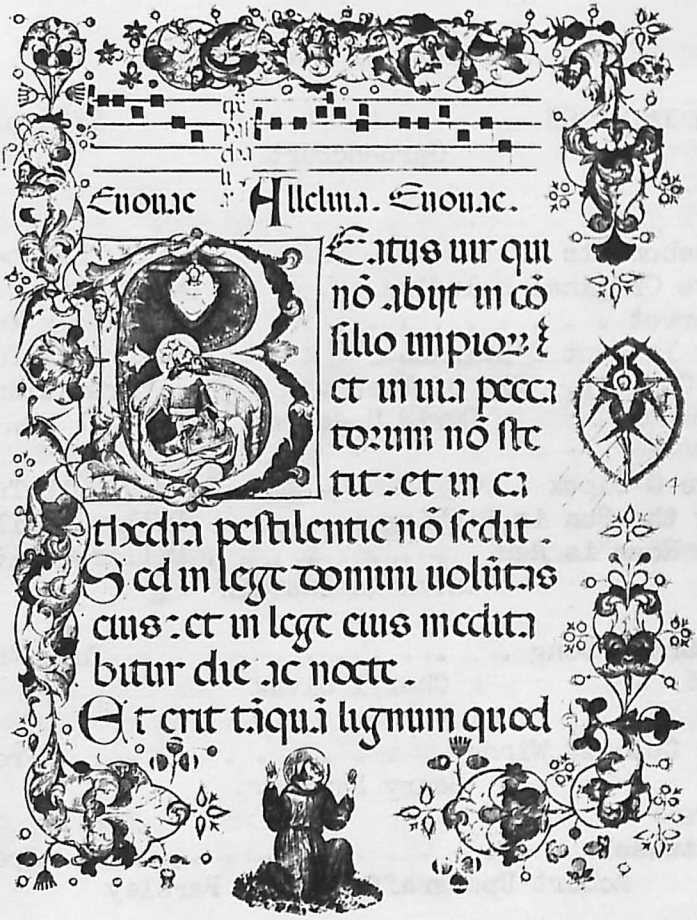
Lois Lingham, soprano (Nossaman)
Mrs. L. B. Lingham, piano

Rhapsody in G minor, Op. 79, No. 2 . . . . . Brahms

Sandra Harris, piano (B. Owen)

Steinway Piano

5/16/58



Euouae Alleluia. Euouae.

Beatus uir qui
non abijt in con
silio impiorum et
et in uia peccá
torum non ſte
tit: et in ca
thedra peſtilentie non ſedit.
Sed in lege domini uoluntas
eius: et in lege eius meditá
bitur die ac nocte.
Et erit tanquam lignum quod

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

PIANO RECITAL

by

Students of Doris Owen

May 16, 1958 7:45 p.m.

Gardencourt

Bluebonnets . . . . . Eckstein
Five Original Melodies . . . . . David Updegraff
Pierrot . . . . . French Folk Tune
Sur le Pont D'Avignon . . . . . French Folk Tune
My Country, 'Tis of Thee . . . . . Traditional

David Updegraff

Five O'Clock . . . . . German Folk Tune
Now the Sun is Sinking . . . . . Diller-Quaille
The Rose is Red . . . . . Diller-Quaille

Devra Rubenstein

Cashmere Song . . . . . Folk Tune

Cheryl Sivak

The Colored Window . . . . . Frost

Henry Parsley

Cartwheels . . . . . Frost

Robert Updegraff - Henry Parsley

The Singing Bell . . . . . French Folk Tune
Lota is Dancing . . . . . Swedish Folk Tune
Trio . . . . . Mozart

Michael Doyle

Sketch in A minor, op. 47, no. 3 . . . . . Heller
Polonaise . . . . . Mozart

Vicki Bryant

Polonaise in F major . . . . . .Mozart
Mio Caro Adone . . . . . .Mozart
Rondo in F major . . . . . Beethoven
Sweet Dreams, op. 39, no. 1 . . . . Tschaikowsky
Betsy Updegraff

*** INTERMISSION ***

7:45 p.m.

Allegretto . . . . . Beethoven
Games . . . . . .Beverly
The Soft Wind . . . . . .Frost
The Foggy Foggy Dew . . . . . Irish Tune
Anne Fliegelman

Sonata in C major, L. 358 . . . . . .Scarlatti
Jo Ann Renn

Morris Dance . . . . . from "Shepherds' Hey"
Peter Gray . . . . . .Bowles
Helen Reutlinger

Mazurka in F major, op. 68, no. 3 . . . . Chopin
Kay Kaufman

Bourdon . . . . . Couperin
Musette in D major . . . . . .J. S. Bach
Mazurka in A minor, op. 68, no. 2 . . . . Chopin
Kit Hansen

Autumn Joys . . . . . Strong
Knight Rupert, op. 68, no. 12 . . . . . Schumann
Judy Warwick

Prelude in D minor . . . . . .J. S. Bach
Invention in D minor . . . . . .J. S. Bach
Prelude in B minor, op. 28, no. 6 . . . . Chopin
LaVerne Shelton

Strange Man, op. 68, no. 29 . . . . . Schumann
Susan Rumble

Variations . . . . . Peter Lee of Putney
Prelude in C minor, op. 28, no. 20 . . . .Chopin

Graeme Gilmore

Scherzo in G minor, op. 43, no. 24 . . . .Rowley
Viennese Sonatina in D major . . . . . .Mozart
Andante
Menuetto (Allegretto)
Rondo (Allegro)

Patricia Biggs

La Joyeuse . . . . . .Rameau
Gipsy Rondo . . . . . .Haydn
Warrior's Song, op. 45, no. 15 . . . . . .Heller

Susan Major

Sonata in F major, K. 332 . . . . . Mozart
Allegro

Bobbye Ossman

Viennese Sonatina in C major
Allegro brillante
Menuetto (Allegretto)
Adagio
Allegro

~~Bobbye Ossman~~ Bonnie Adams

Walking Song . . . . . Thomson
arr. by Gold and Fizdale

Bonnie Adams - Susan Major

Sonata in G major, L. 84 . . . . . Scarlatti
Arietta, op. 12, no. 1 . . . . . Grieg
Norwegian Melody, ip. 12, no. 6 . . . . . .Grieg
Waltz, op. 12, no. 4 . . . . . Grieg
Patriotic Song, op. 12, no. 8 . . . . . .Grieg
Notturno, op. 54, no. 4 . . . . . .Grieg
Rondo from Three Rondos on Folk Tunes . . Bartok

Allye Hobson

5/17/58



Virginal, H. Ruckers, Antwerpen 1610 (Händelhaus Halle a. d. Saale)

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
Preparatory Department

presents

Recital of Preparatory Students

May 17, 1958 — 11:00 a.m.

Gardencourt

March . . . . . .Isaac
Rosa Lee . . . . . Folk Song
Jonathan and Peter Leight, violin (Reynolds)

Minuet, from Anna Magdalena Bach Notebook
J. S. Bach
The Marionettes Go Marching . . . . . Eckstein
Sonatina . . . . . .Atwood
Jimmy Snodgrass, piano (Mr. Below)

Dotted Notes,
Syncopation, from Mikrokosmos, Vol. 1. . Bartok
Hunting Song . . . . . Aaron
Follow the Leader . . . . . Aaron
Nancy Brucchieri, piano (Mr. Below)

Sarabande . . . . . Handel
Dresden China Figures (Menuet) . . . . . Tansman
Courante . . . . . Purcell
arr. for two pianos by Dorolle
Peggy Krause, piano (Mr. Below)
Robert Below, accompanist

From "Memories of Childhood" . . . . . Pinto
March, Little Soldier!
Hobby-horse
Julie Cooper, piano (Mr. Anderson)

Minuetto giocoso . . . . . Haydn
John Philip Gaddie, piano (Mr. Anderson)

Minuet in D minor . . . . . J. S. Bach
Hornpipe . . . . . .John Barrett (1674-1735)
Elfin Dance, Op. 12, No. 4 . . . . . Grieg
Gregory Coin, piano (Mr. Anderson)

The Happy Farmer, from "Album for the Young" Schumann
Noel . . . . . Tansman
Tin Soldiers . . . . . Tansman
Randi Moe, piano (Mr. Below)

Variations, from "For Children, Vol. 2 ...Bartok
Toy Dance, Op. 24, No. 3 . . . . . Creston
Rustic Dance, Op. 24, No. 1 . . . . . Creston
Gary Hicks, piano (Mr. Anderson)

From "Fifteen Children's Pieces," Op. 27 Kabalevsky

Toccatina
Playing Ball
Etude
William Davis, piano (Mr. Anderson)

Etude in G, Op. 18, No. 2 . . . . . Moszkowski
Glenna Dockery, piano (Mr. Anderson)

Waltz in A minor, Op. 12, No. 2 . . . . . .Grieg
Dance Caprice, Op. 28, No. 3 . . . . . Grieg
Priscilla Rhodes, piano (Mr. Anderson)

La Fille aux Cheveux de Lin . . . . . .Debussy
Golliwogg's Cake-walk . . . . . .Debussy
Martha Mahin, piano (Mr. Graves)

Baldwin and Steinway Pianos

5/18/58



UNIVERSITY CHORAL UNION

CHORAL MASTERWORKS SERIES

1957-1958

Third Concert 4:00 P.M. May 18

CALVARY EPISCOPAL CHURCH

The University Choral Union

WALTER O. DAHLIN, Musical Director

presents a musical service featuring

MUSIC

from the

CORONATION of QUEEN ELIZABETH II

Performers

ORGANIST — **Philip Malpas**

UNIVERSITY BRASS CHOIR — **Leon Raper,** Director

Bernard Sanchez, Trumpet
John Doubek, Trumpet
Edward Epting, Trumpet
Wesley McCoy, French Horn
Ellen McGlon, French Horn
Mildred Kemp, Trombone
John Albrecht, Trombone
Arthur Hicks, Tuba
Walter Hopkins, Percussion

CHORUS of the UNIVERSITY CHORAL UNION

The members of the University Choral Union would again like to acknowledge their indebtedness, and to express their gratitude, to the congregation and Vestry of Calvary Episcopal Church for allowing us to present three programs of the 1957-1958 *Choral Mastersworks Series in Calvary Church.*

ORDER OF SERVICE

OPENING FANFARE

ENTRANCE ANTHEM: I WAS GLAD WHEN THEY SAID UNTO ME....C. Hubert H. Parry

"I was glad when they said unto me,
We will go into the house of the Lord.

Our feet shall stand in thy gates, O Jerusalem.
Jerusalem is builded as a city that is at unity in itself.

O pray for the peace of Jerusalem, they shall prosper that love thee.
Peace be within thy walls, and plenteousness within thy palaces."

OPENING SENTENCES .....Rev. W. Kimball Underwood

THE INTROIT: BEHOLD O GOD, OUR DEFENDER..... Herbert Howells

"Behold, O God our defender,
And look upon the face of thine Anointed.
For one day in thy courts is better than a thousand."

THE EPISTLE: "Submit yourselves" .....I Peter ii. 13

THE GRADUAL: LET MY PRAYER COME UP INTO THY PRESENCE.....Wm. H. Harris

"Let my pray'r come up into Thy presence as the incense,
And let the lifting up of my hands be as an ev'ning sacrifice. Alleluia."

THE GOSPEL "Then went the Pharisees" .....St. Matthew xxii. 15

THE GLORIA: GLORIA IN EXCELSIS .....C. V. Stanford

"Glory be to God on high,
And in earth peace, good will towards men.
We praise Thee, we bless Thee, we worship Thee,
We glorify Thee, we give thanks to Thee for Thy great glory,
O Lord, heav'nly King, God the Father Almighty.

O Lord, the only begotten Son Jesus Christ;
O Lord God, Lamb of God, Son of the Father,
That takest away the sins of the world, have mercy upon us.
Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of God the Father, have mercy upon us.
For Thou only art holy; Thou only art the Lord;
Thou only O Christ, with the Holy Ghost,
Art most high in the glory of God the Father. Amen."

THE LORD'S PRAYER (Minister and Congregation)

HYMN: ALL PEOPLE THAT ON EARTH DO DWELL .....Arr. R. Vaughan Williams

(Congregation rise and sing verses 1, 2, and 5)

1. All people that on earth do dwell,
   Sing to the Lord with cheerful voice;
   Him serve with fear, his praise forth tell,
   Come ye before him, and rejoice.

2. The Lord, ye know, is God indeed,
   Without our aid he did us make;
   We are his folk, he doth us feed,
   And for his sheep he doth us take.

3. O enter then his gates with praise,
   Approach with joy his courts unto;
   Praise, laud, and bless his name always,
   For it is seemly so to do.

4. For why? the Lord our God is good:
   His mercy is forever sure;
   His truth at all times firmly stood,
   And shall from age to age endure.

5. To Father, Son, and Holy Ghost,
   The God whom heaven and earth adore,
   From men and from the angel host
   Be praise and glory evermore. Amen."

HOMAGE ANTHEMS:

I WILL NOT LEAVE YOU COMFORTLESS..... William Byrd

"I will not leave you comfortless, Alleluia,
I go and come again to you, Alleluia.
And your heart shall rejoice, Alleluia."

THOU WILT KEEP HIM IN PERFECT PEACE .....Samuel S. Wesley

"Thou wilt keep him in perfect peace,
Whose mind is stayed on Thee.
The darkness is no darkness with Thee,
But the night is as clear as the day.
The darkness and the light to Thee are both alike.
God is light, and in Him is no darkness at all.
O let my soul live, and it shall praise Thee,
For Thine is the kingdom, the power, and the glory, for evermore.
Thou wilt keep him in perfect peace,
Whose mind is stayed on Thee."

FESTIVAL TE DEUM ..... R. Vaughan Williams

"We praise thee, O God: we acknowledge thee to be the Lord.
All the earth doth worship thee: the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the Powers therein.
To thee Cherubim, and Seraphim, continually do cry,
Holy, Holy, Holy, Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy Glory.
The glorious company of the Apostles praise thee;
The goodly fellowship of the Prophets praise thee;
The noble army of Martyrs praise thee;
The holy Church throughout all the world doth acknowledge thee,
The Father of an infinite Majesty;
Thine honorable, true, and only Son;
Also the Holy Ghost the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the Kingdom of heaven to all believers.
Thou sittest at the right hand of God: in the Glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.

O Lord, save thy people, and bless thine heritage.
Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded."

BENEDICTION ..... Rev. W. Kimball Underwood

CHORAL RESPONSE: THREEFOLD AMEN ..... Orlando Gibbons

CLOSING FANFARE

RECESSIONAL ANTHEM: GOD SAVE THE QUEEN ..... Arr. Gordon Jacob

(Congregation please rise)

1. God save our gracious Queen,
   Long live our noble Queen, God save the Queen.
   Long to reign over us; God save the Queen.

2. Thy choicest gifts in store,
   On her be pleased to pour, long may she reign.
   May she defend our laws, And ever give us cause
   To sing with heart and voice, God save the Queen."

HYMN: ALL PEOPLE THAT ON EARTH DO DWELL .....Arr. R. Vaughan Williams

(Congregation rise and sing verses 1, 2, and 5)

1. All people that on earth do dwell,
   Sing to the Lord with cheerful voice;
   Him serve with fear, his praise forth tell,
   Come ye before him, and rejoice.

2. The Lord, ye know, is God indeed,
   Without our aid he did us make;
   We are his folk, he doth us feed,
   And for his sheep he doth us take.

3. O enter then his gates with praise,
   Approach with joy his courts unto;
   Praise, laud, and bless his name always,
   For it is seemly so to do.

4. For why? the Lord our God is good:
   His mercy is forever sure;
   His truth at all times firmly stood,
   And shall from age to age endure.

5. To Father, Son, and Holy Ghost,
   The God whom heaven and earth adore,
   From men and from the angel host
   Be praise and glory evermore. Amen."

HOMAGE ANTHEMS:

I WILL NOT LEAVE YOU COMFORTLESS..... William Byrd

"I will not leave you comfortless, Alleluia,
I go and come again to you, Alleluia.
And your heart shall rejoice, Alleluia."

THOU WILT KEEP HIM IN PERFECT PEACE .....Samuel S. Wesley

"Thou wilt keep him in perfect peace,
Whose mind is stayed on Thee.
The darkness is no darkness with Thee,
But the night is as clear as the day.
The darkness and the light to Thee are both alike.
God is light, and in Him is no darkness at all.
O let my soul live, and it shall praise Thee,
For Thine is the kingdom, the power, and the glory, for evermore.
Thou wilt keep him in perfect peace,
Whose mind is stayed on Thee."

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The goodly fellowship of the Prophets praise thee;
The noble army of Martyrs praise thee;
The holy Church throughout all the world doth acknowledge thee,
The Father of an infinite Majesty;
Thine honorable, true, and only Son;
Also the Holy Ghost the Comforter.

Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the Kingdom of heaven to all believers.
Thou sittest at the right hand of God: in the Glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.

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Govern them and lift them up for ever.
Day by day we magnify thee;
And we worship thy name, ever world without end.
Vouchsafe, O Lord, to keep us this day without sin.
O Lord, have mercy upon us.
O Lord, let thy mercy lighten upon us, as our trust is in thee.
O Lord, in thee have I trusted: let me never be confounded."

BENEDICTION ..... Rev. W. Kimball Underwood

CHORAL RESPONSE: THREEFOLD AMEN ..... Orlando Gibbons

CLOSING FANFARE

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(Congregation please rise)

1. God save our gracious Queen,
   Long live our noble Queen, God save the Queen.
   Long to reign over us; God save the Queen.

2. Thy choicest gifts in store,
   On her be pleased to pour, long may she reign.
   May she defend our laws, And ever give us cause
   To sing with heart and voice, God save the Queen."

PROGRAM NOTES

"In the morning upon the day of the Coronation early, care is to be taken that the Ampulla be filled with the Oil for the anointing, and, together with the Spoon, be laid ready upon the Altar in the Abbey Church.

"The Litany shall be sung as the Dean and Prebendaries and the Choir of Westminster proceed from the Altar to the west door of the Church.

"The Archbishops being already vested in their Copes and Mitres and the Bishops Assistants in their Copes, the procession shall be formed immediately outside of the west door of the Church, and shall wait till notice be given of the approach of her Majesty, and shall then begin to move into the Church.

"And the people shall remain standing from the Entrance until the beginning of the Communion Service.

"The Queen, as soon as she enters at the west door of the Church, is to be received with this Anthem:"

"This Anthem": Parry's "I was glad when they said unto me", has been used in the last four British coronations to mark the entrance of the monarch into the church. For the most part, though, the music for the coronation of Queen Elizabeth II (June 2, 1953) had been "chosen afresh" for the occasion, in keeping with British coronation tradition. The way in which the music was chosen suggests the intention to match the evident continuity of the British monarchy with evidence (not chronologically presented) of the historical continuity of British church music.

The ceremony is in three sections:

I the Entrance of Her Majesty into the Church, the Recognition, the Oath and the presenting of the Bible;

II the Celebration of Holy Communion, which contains within it the Consecration of the Queen by Anointing, Investiture, Coronation and Enthroning, together with the Homage paid to Her Majestesty; and

III a final act of thanksgiving which includes the singing of **Te Deum** and the National Anthem. In the present abridged program the three sections are represented by the following music, listed in the order in which they will be sung today.

SECTION I

Anthem: **"I was glad when they said unto me"**, by C. Hubert H. Parry (1848-1918), six-part choir with organ; since the coronation of Edward VII in 1903 the traditional Entrance Anthem.

SECTION II

Introit: **"Behold, O God our defender"**, by Herbert Howells (b. 1892), four-part choir and organ; written especially for the coronation of Elizabeth II.

Gradual: **"Let my prayer come up"**, by William H. Harris (b. 1883), four-part choir and organ; also written especially for this coronation.

Gloria in Excelsis, by Charles Villiers Stanford (1852-1924), four-part choir (also soprano solo in the middle section) and organ.

Anthem: **"I will not leave you comfortless"**, by William Byrd (1543-1623), with Lassus and Palestrina among the greatest masters of Renaissance vocal polyphony; unaccompanied five-part choir.

Anthem: **"Thou wilt keep him in perfect peace"**, by Samuel Sebastian Wesley (1810-1876), five-part choir and organ; also sung in the coronation of George VI in 1937.

Offertorium: Hymn, **"All people that on earth do dwell"**, a paraphrase of Psalm C in a new arrangement of its traditional tune ("Old Hundredth") by Ralph Vaughan Williams (b. 1872); four-part choir, trumpets, and organ. The congregation was asked to sing the first, second, and last of the five verses. In verse 3, Vaughan Williams uses a harmonization by John Dowland (1563-1626), adding to it a trumpet descant.

The work was performed also in the coronations of George V (1911) and George VI (1937).

Threefold Amen, by Orlando Gibbons (1583-1625), unaccompanied five-part choir.

SECTION III

Te Deum Laudamus. The work heard at this point in today's program was written by Ralph Vaughan Williams for the coronation of George VI, but was **not** repeated at the coronation of Elizabeth II, for which William Walton wrote a new setting. This "substitute" **Te Deum** by Vaughan Williams is scored for four-part choir with organ and brass accompaniment.

God Save The Queen Prior to the singing of the National Anthem (arranged by Gordon Jacob in four-square harmony in which all can join) which brings the Coronation Service to its appointed close, the second of the brass fanfares is heard. The musical content of the fanfares heard in today's performance was compounded by Dr. Dahlin from various sources within the Coronation Service itself.

WILLIAM STALNAKER

UNIVERSITY CHORAL UNION

SOPRANOS

Charlie Jean Eudy
Dorothy Gilsdorf
Suzanne Grogel
Wilma Harrell
Barbara McClellan
Nancy Petry
Gene Powell
Dorothy Sloan
Mary Treitz *

ALTOS

Laurie Bacher
Mary Frances Bloch *
Janette Bryant *
Carol Halliday
Mary Ann Hoffman
Carolyn Kabal
Suzie Ranson
Antoinette Reed
Ann Rommel
Helen Sanders
Agi Walti
Nan Wooten *

TENORS

Marvin Carter
Joel Ebersole
Wesley McCoy
Lloyd Murphy
William Stalnaker
Elbert Stone
Frank Vavra

BASSES

Larry Adams
Richard Buckner
Baynard Fox
James Furman
Wilson Hatcher
Morton Joyes
W. S. Miller *
Roger Morse
Phillip Peters*
Thaddeus Reed
Tex Sloan
Naymond Thomas
J. Stewart Williams *

ACCOMPANIST — John Corbett

*—Denotes members of the University Choral Union Advisory Board

PRELIMINARY ANNOUNCEMENT

1958-1959 CHORAL MASTERWORKS SERIES

OCT. 26—MAGNIFICAT (Monteverdi) and ST. NICHOLAS MASS (Haydn)
(Sunday, 4:00 P.M.)

DEC. 14—CEREMONY OF CAROLS (Britten) and JESU, PRICELESS TREASURE (Bach)
(Sunday, 4:00 P.M.)

FEB. 20—LIEBESLIEDER WALTZES (Brahms) and IN THE BEGINNING (Copland)
(Friday, 8:30 P.M.)

APR. 22—SYMPHONY OF PSALMS (Stravinsky) and SYM. No. 4 "The Cycle" (Mennin)
(Wednesday, 8:30 P.M.)

(Season Tickets—4 Concerts—$3.00; Single Admissions $1.25. Concerts will be given in appropriate settings; i.e., Columbia Auditorium, Calvary Church, University of Louisville Rotunda, etc.)

5/19/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

STUDENTS OF AUDREY NOSSAMAN

in Recital

May 19, 1958 8:00 p.m.

Gardencourt

PROG

Apres un Reve — Gabriel Faure

Breit' Uber Mein Haupt — Richard Strauss

Betty Campbell, soprano
Kenneth Osbrink, accompanist

The Day is No More — John Alden Carpenter

To a Young Gentleman — John Alden Carpenter

Mitzi Friedlander, mezzo soprano
Sabeth Thomas, accompanist

Oiseaux, Si Tous Les Ans — W. A. Mozart

Un Moto Di Gioja — W. A. Mozart

Louise Gray, soprano
Mary Means, accompanist

Nobody Knows de Trouble I've Seen
arr. by H. T. Burleigh

He's Got the Whole World in His Hands
arr. by Hamilton Forrest

Nancy Newman, soprano
Helen Wich, accompanist

Steinw

RAM

O Had I Jubal's Lyre — G. F. Handel

Jesus the Very Thought of Thee — Eric Thiman

Juliana Osbrink, soprano
Kenneth Osbrink, accompanist

Slumber Song — A. Gretchaninoff

None But the Lonely Heart — Peter Tschaikowsky

Nancy Petry, soprano
Carol Weiss, accompanist

If Thou Be Near — J. S. Bach

Pauline's Romance from "Pique Dame" — Peter Tschaikowsky

Ardella Purcell, mezzo soprano
Sabeth Thomas, accompanist

Have Mercy, Lord — G. F. Handel

I Must Walk This Lonesome Valley — arr. by Clifford Shaw

Winifred Settle, soprano
Joseph Schreiber, accompanist

ay Piano

5/22/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
STUDENT CONVOCATION

Gardencourt 12:30 p.m. May 22, 1958

Leave Me, Loathsome Night . . . . . Handel

Eugene Cassaday, baritone (Smith)
Mona Sturgeon, accompanist

Sonata in C minor, Op. 10, No. 1 . . . . . Beethoven
(First movement) Allegro molto e con brio

Yvonne Driskell, piano (B. Owen)

Se il ciel mi divide . . . . . Piccinni

Carole Jordan, soprano (Smith)
John Corbett, accompanist

Intermezzo, Op. 116, No. 6, E major
Capriccio, Op. 116, No. 7, D minor } . . . . . Brahms
Intermezzo, Op. 117, No. 1, E-flat major

Floyd Sumner, piano (Aldrich)

Quando Me'n Vo
Mi chiamano Mimi } from "LaBoheme" . . . . . Puccini

Elizabeth Hill, soprano (Smith)
Gayle Mills, accompanist

Impromptu, Op. 90, No. 1, C minor . . . . . Schubert

John Corbett, piano (Anderson)

Sonata, E-flat major, K. 282 . . . . . Mozart

Anna Laura Hall, piano (Aldrich)

Rumanian Folk Dances . . . . . Bartok

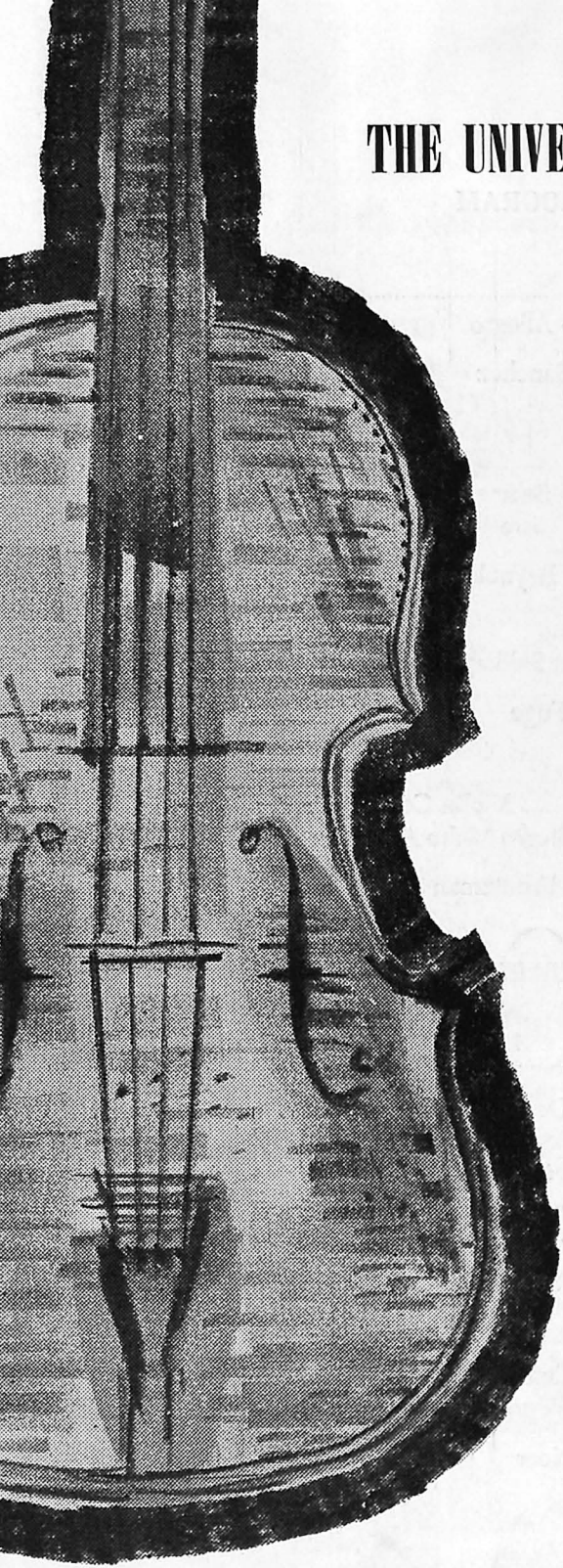
Carol Weiss, piano (Anderson)

Quartet for flute and strings, D major . . . . . Mozart
Allegro
Adagio
Rondo

Heather Hannam, flute — Gwyn Mills, viola
Kristine Beck, violin — Brooke Hicks, cello

Steinway Piano

5/23/58



THE UNIVERSITY OF LOUISVILLE

in cooperation with

THE LOUISVILLE ORCHESTRA

Presents the Annual Concert and Concert of

THE UNIVERSITY OF LOUISVILLE SYMPHONY ORCHESTRA

with outstanding soloists from the School of Music

ROBERT WHITNEY
Director

SIDNEY HARTH
Conductor

SOLOISTS:

JOHN DENNIS, *Composer-Conductor*
FRANCIS FUGE, *Flute*
ALICE KRENTZMAN, *Violin*
PHILIP NOER, *Violin*
SHEA REYNOLDS, *Viola*
BERNARD SANCHEZ, *Trumpet*
VIRGINIA STANFORD, *Soprano*

MAY 23, 1958 - 8:30 P.M.

COLUMBIA AUDITORIUM
LOUISVILLE, KENTUCKY

PROGRAM

1. *Haydn, J.* ..... Trumpet Concerto
   Allegro - Andante - Allegro

   Mr. Sanchez

2. *Handel, G. F. (Barbirolli)* ..... Concerto for Viola and Strings
   Larghetto - Allegro Scherzando -
   Musette - Allegro Guisto

   Miss Reynolds

3. *Kennan, Kent* ..... Night Soliloquy for Flute, Piano and Strings

   Mr. Fuge

4. *Mendelssohn, F.* ..... Violin Concerto in E minor, op. 64
   First movement - Allegro Molto Appassionato

   Miss Krentzman

INTERMISSION

5. *Dennis, John* ..... Two Movements for Orchestra

   Mr. Dennis conducting

6. a) *Verdi, G.* ..... "Salce, Salce" from "Otello"
   b) *Mozart, W. A.* ..... "Allelujah"

   Mrs. Stanford

7. *St. Saerns, C.* ..... Concerto no. 3 for Violin and Orchestra
   First movement - Allegro non troppo

   Mr. Noer

ORCHESTRA PERSONNEL

FIRST VIOLINS

Arvo Aho, concertmaster
Gedeao Martins,
assistant concertmaster
Kristine Beck
Teresa Testa Harth*
Jose Romero
Philip Noer
David Cox
Kurt Ackermann
Rubin Sher, assisting artist
Alice Krentzman

SECOND VIOLINS

Carole Eubanks, principal
June Noble
Margaret Reed
Reiko Tagasaki
Linda Sturgeon
Jerry Hirsch
Iran Acton
Bobbye Ossman
Sherrin MacDonald
Constance Kain

VIOLAS

Shea Reynolds, principal
Gwyn Mills
Virginia Schneider*
Frances McDougall
Gayle Mills
Judith Gienow, assisting artist

CELLOS

Brooke Hicks, principal
Grace Whitney*
Stanley Hazard
Louisa Marks, assisting artist
Bonnie Groom

BASSES

Laurene Thorne, principal
Mona Sturgeon
Steven Kimbell

FLUTES

Frances Fuge, first
Heather Hannan,
assistant first
Edith Kongshoy, assistant
first and second

OBOES

James Castle, first
Ernest Threlkeld, second

ENGLISH HORN

Joseph Hitz, assisting artist

CLARINETS

Bill Keister, first
Gus Coin, assistant first
Norbert Zehnder, second

*Section leaders of the University Symphony, Mrs. Harth, Mrs. Schneider and Miss Whitney head the monthly sectional rehearsals of the violins, violas and cellos respectively. They are the assistant concertmaster, first violist and first cellist of the Louisville Orchestra. Other section leaders are Betty Olliges, basses; Conrad Crocker, woodwinds; Dudley Howe, brass; and Theodore Otten, percussion. These players are also the leaders of their sections in the Louisville Orchestra.

ORCHESTRA PERSONNEL (continued)

BASSOONS

Douglas Pope, first
Joyce Renfro, second

FRENCH HORNS

Wesley McCoy, first
Carol Taylor, assistant first
Ellen McGlon, second
Tom Marsh, assistant second
Jim Jones, third
Mary Jo King, assistant third
Karl Kroeger, fourth
Wanda Edwards, assistant fourth

TRUMPETS

Bernard Sanchez, first
John Doubek, assistant first
Mary Bird, second
Walter Wich, assistant second and third

TROMBONES

Mildred Kemp, first
John Albrecht, second
Darrel C. Crittenden, third

TUBA

Charles Eifler

TIMPANI

Richard Burns

PERCUSSION

Billy Bush
Patricia Paulsen

PIANO

Ernesto Gittli

LIBRARIAN

Ellen McGlon

PROPERTY MANAGER

Bernard Sanchez

OPERATIONS AND PERSONNEL COMMITTEE

Arvo Aho, chairman
Kristine Beck
Philip Noer
Douglas Pope

The University of Louisville Symphony Orchestra was organized to its present strength in September, 1956 with the aid and cooperation of the Louisville Orchestra and the City Board of Education. The membership is derived from the instrumentalists of the School of Music of the University of Louisville, adults of professional caliber from the community, students from the other colleges of the University, and outstanding high school players from Louisville, Jefferson County and Indiana school systems.

5/24/58

Euouae Alleluia. Euouae.

Beatus uir qui
nō abijt in cō
silio impioꝝ &
et in uia pecca
toꝝ nō stet
tit: et in ca
thedra pestilentie nō sedit.
Sed in lege domini uoluntas
eius: et in lege eius meditā
bitur die ac nocte.
Et erit tanquā lignum quod

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

STUDENTS OF AUDREY NOSSAMAN

in Recital

May 24, 1958 8:00 p.m.

Gardencourt

PROGRAM

Drink to Me Only with Thine Eyes. Old English Air
Dedication . . . . . Robert Franz
Voice Class: Judy Booth, Lee Cochran,
Barbara Graves, Ann Lawson, Susan Spalding
Bettye Cantrell, accompanist

But the Lord is Mindful of His Own,
from "St. Paul" . . . . . Felix Mendelssohn
Sapphic Ode . . . . . Johannes Brahms
Bettye Cantrell, Contralto
Catharine Higgins, Accompanist

Caro Mio Ben . . . . . Giuseppe Giordani
Lilacs . . . . . Sergei Rachmaninoff
Linda Caudill, Soprano
Marilyn Ritter, Accompanist

Into the Night . . . . . Clara Edwards
Ann Cheatham, Mezzo Soprano
Catharine Higgins, Accompanist

The Cloths of Heaven . . . . . Thomas Dunhill
Linda Joan Eagle, Soprano
Catharine Higgins, Accompanist

Du Bist Wie Eine Blume . . . . . Robert Schumann
The Night Has a Thousand Eyes .. Richard Hageman
Johanna Einicke, Soprano
Catharine Higgins, Accompanist

O Rest in the Lord, from "Elijah"
Felix Mendelssohn
New Born . . . . . Norman Dello Joio
Pauline Emerson, Mezzo Soprano
Willa Fae Williams, Accompanist

My Mother Bids Me Bind My Hair . . Joseph Haydn
Fleeting Things . . . . . Olive Dungan
Gloria Gray, Soprano
Linda Goode, Accompanist

Calm As The Night . . . . . Carl Bohm
Do Not Go My Love . . . . . Richard Hageman
Joyce Hawkins, Soprano
Bettye Cantrell, Accompanist

None but the Lonely Heart . . Peter Tschaikowsky
I Love Thee . . . . . Edvard Grieg
Charlette Kirkpatrick, Mezzo Soprano
Catharine Higgins, Accompanist

Fiocca La Neve . . . . . Pietro Cimara
Green Pastures . . . . . Wilfrid Sanderson
Diane LaCock, Soprano
Mrs. F. V. LaCock, Accompanist

A Brown Bird Singing . . . . . Haydn Wood
Music I Heard With You . . . . . Richard Hageman
Janice Neely, Soprano
Mickey Neely, Accompanist

5/25/58



Virginal, H. Ruckers, Antwerpen 1610 (Händelhaus Halle a. d. Saale)

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

Recital by Students of
MARY ANN MURRAY
JOSEPH SCHREIBER

May 25, 1958 4:00 p.m.

Gardencourt

PROGRAM

Fun, Fun
Sister Ann
Up in the Sky . . . . . Diller-Quaile
Sing, Sing

Karen Conrad

Ride a Cock-Horse
Baa, Baa Black Sheep . . . . . Diller-Quaile
Study in G

Mary Conrad

Au Clair de la Lune . . . . . French Folk Tune
London Bridge . . . . . English Folk Tune

Carol Gardner

The Chimes of Dunkirk . . . . . Scotch Folk Tune
The Sparrow . . . . . Russian Folk Tune

Susan Porter

Humming Song, Op. 68, No. 2 . . . Schumann-Frost
The Sun . . . . . French Folk Tune

Edwin Weitz

The Sleepy Miller . . . . . French Folk Tune
Indian Dance . . . . . Frost

Martha Potter

Theme . . . . . Scarlatti
Vesper Song . . . . . French Folk Tune

Susan Spalding

Bouree . . . . . J. S. Bach

Joyce Perdue

From the Hill Top . . . . . Frost

Musette . . . . . J. S. Bach

Sheila Crump

Dance from Children's Pieces, Book I

Snake Charmer . . . . . Don Murray

Rayford Kytle

The Dancing Bear . . . . . Tansman

Two Minuets . . . . . J. S. Bach

Julia Martin

Gavotte . . . . . J. S. Bach

Mazurka in F major . . . . . Chopin

Darlene Dulworth

Prelude . . . . . Frost

Valses Nobles . . . . . Schubert

Sally Hendon

Mr. Schreiber, second piano

En Bateau, from "Petite Suite" . . . . . Debussy

Mrs. Murray-Mr. Schreiber

Baldwin and Steinway Pianos



Frontispiece from MINGUET, REGLAS Y ADVERTENCIAS GENERALES.
Madrid, 1752.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents a

RECITAL
IN HONOR OF GRADUATING SENIORS

Program

Morceau Symphonique.....*Alexandra Guilmant*
William Merton, trombone
pupil of Ernest Lyon
Gayle Mills, piano

Deux Arabesques:.....*Debussy*
E major
G major
Mary Anne Moore, piano
pupil of Evelyn Aldrich

Sonata in D major.....*Haydn*
Allegro con brio
Largo e sostenuto
Presto ma non troppo
Mary Helen Romine, piano
pupil of Evelyn Aldrich

Valse Brillante, Op. 34, No. 1.....*Chopin*
Marshall Primack, piano
pupil of Dwight Anderson

Concerto in E minor.....*Mendelssohn*
Allegro molto appassionato
Alice Krentzman, violin
pupil of Sidney Harth
Mrs. Robert Griffith, piano

PRESENTATION OF CERTIFICATES OF ACHIEVEMENT

*** Intermission ***

Sonata in D minor, Op. 5, No. 7.....*Corelli*

Iran Acton, violin
pupil of Sidney Harth
Cloyd Stratton, piano

Valse Oubliee.....*Liszt*

Louis Nagel, piano
pupil of Grant Graves

Violin Concerto No. 2 in G major.....*Haydn*
Allegro moderato

Constance Kain, violin
pupil of Sidney Harth
Louise Kain, piano

Sonata in C major, Op. 43, No. 2.....*Bernard Romberg*
Allegro

Jo Ann Strickland, 'cello
pupil of Francis H. Grant
Carolyn Howell, piano

STEINWAY PIANO

Guests are cordially invited to a reception in the garden immediately following this concert.

6/1/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

HEATHER HANNAM, flute

(pupil of Marjorie Jackson)

Grant Graves, piano

Assisted by students from the Ensemble Class of
Sidney Harth

Kristine Beck, violin
Gwyn Mills, viola
Brooke Hearons Hicks, violoncello

June 1, 1958 Gardencourt 4:00 p.m.

PROGRAM

Sonata No. 2 in G minor ..... *G. F. Händel* (1685-1759)
- Grave
- Allegro
- Adagio
- Allegro

Quartet in D major, K. 285 ..... *W. A. Mozart* (1756-1791)
- Allegro
- Adagio
- Rondo

INTERMISSION

Syrinx ..... *Claude Debussy* (1862-1918)

Fantaisie ..... *Georges Hüe* (1858-1948)

This recital is given in partial fulfillment of the requirements for the degree of Master of Music.



Frontispiece from MINGUET, REGLAS Y ADVERTENCIAS GENERALES.
Madrid, 1752.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

MUSIC FOR BRASS ENSEMBLE

June 3, 1958 Gardencourt 8:30 p.m.

PROGRAM

I

Canzona Per Sonare, No. 2.....*Giovanni Gabrieli*
(1557-1612)

Sonata from "Bänkelsängerlieder".....*Anonymous*
(c. 1684)

From "Six Pieces".....*Johann Pezel*
(1639-1694)
Intrade
Sarabande
Courente
Bal
Gigue

BRASS QUINTET:
Bernard Sanchez, trumpet — Ellen McGlon, horn
Edward Epting, trumpet — Mildred Kemp, trombone
Arthur Hicks, tuba

II

La Morra.....*Heinrich Isaac*
(c. 1450-1517)
arr. Sidney Mear

Cela Sans Plus.....*Josquin des Prés*
(1450-1521)
arr. Sidney Mear

Benedictus.....*Heinrich Isaac*
(c. 1450-1517)

BRASS TRIO:
Edward Epting, trumpet — Mildred Kemp, trombone
Arthur Hicks, tuba

Sonata for Horn, Trumpet and Trombone (1922).....*Francis Poulenc*
(1899-)
Allegro moderato
Rondeau

Wesley McCoy, horn — Bernard Sanchez, trumpet
Mildred Kemp, trombone

6/4/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

GEDEAO MARTINS, violinist

(Pupil of Sidney Harth)

EVELYN ALDRICH, accompanist

June 4, 1958 Gardencourt 8:30 p.m.

PROGRAM

I

Chaconne ..... *J. S. Bach*
from the Partita in D minor for Violin Solo

II

Second Rhapsody ..... *Béla Bartok*
Moderato
Allegro moderato

INTERMISSION

III

Sonata in F major, K. 376 ..... *W. A. Mozart*
Allegro
Andante
Allegretto grazioso

IV

Tzigane ..... *Maurice Ravel*

BALDWIN PIANO

This recital is given in partial fulfillment of the requirements for the degree of Master of Music.

617158



Virginal, H. Ruckers, Antwerpen 1610 (Händelhaus Halle a. d. Saale)

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

ALLYE HOBSON, pianist
(Pupil of Doris Owen)

June 7, 1958 7:30 p.m.

Gardencourt

PROGRAM

Six Easy Variations . . . . . Beethoven
on an Original Theme, G major

Three Sonatas . . . . . Scarlatti
G major, L. 84
D minor, L. 423
G major, L. 79

Sonata in G major, opus 49, no. 2 . . Beethoven
Allegro, ma non troppo
Tempo di Menuetto

INTERMISSION

Arietta, opus 12, no. 1 . . . . . Grieg

Norwegian Melody, opus 12, no. 6 . . . . . Grieg

Waltz, opus 12, no. 2 . . . . . Grieg

Patriotic Song, opus 12, no. 8 . . . . . Grieg

Notturno, opus 54, no. 4 . . . . . Grieg

Rondo No. 1 . . . . . Bartok
(from Three Rondos on Folk Tunes)

Baldwin Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
STUDENT CONVOCATION

Gardencourt 1:00 P. M. October 30, 1958

Sonata in G major, No. 2 . . . . . .Galliard
Andante
Vivace
Alla Siciliano
Spiritoso ed allegro

played 11-13-58

Mildred Kemp, trombone (Lyon)
Mona Sturgeon, accompanist

"Les sons et les parfums tournent dans l'air du soir" . . .
"Minstrels" . . . . . } Debussy

Carol Weiss, piano (Anderson)

Steinway Piano

M12158

UNIVERSITY CHORAL UNION



1958 - 1959

CHORAL MASTERWORKS SERIES

First Concert 4:00 P.M., November 2

CALVARY EPISCOPAL CHURCH

The University Choral Union *

WALTER O. DAHLIN, Musical Director

PROGRAM

MISSA SANCTI NICOLAI ..... *Haydn*

Kyrie
Gloria
Credo
Sanctus
Benedictus
Agnus Die

Soloists: Audrey Nossaman, soprano; Wilna Roddy, contralto; John N. Sims, tenor; David Ford, bass

PAUSE

AVE MARIS STELLA ..... *Monteverdi*

Soloists: Mary Treitz, soprano; Nan Wooten, contralto; David Ford, bass

MAGNIFICAT ..... *Monteverdi*

Soloists: Ann Hosley, soprano; John N. Sims, tenor; Tony R. Auby, tenor; David Ford, baritone; Russell Hedger, baritone; Audrey Nossaman, soprano; Pat Daugherty, soprano

* The University Choral Union is affiliated with The University of Louisville

The University Choral Union would like to acknowledge the thoughtfulness and generosity of the Congregation and Vestry of Calvary Episcopal Church for allowing this performance to be held in the church. We particularly appreciate the cooperation of Rev. W. Kimball Underwood, who conducts the Evensong Service, and his capable staff.

MISSA SANCTI NICULAI ..... Joseph Haydn

KYRIE

Kyrie eleison.
Christe eleison.
Kyrie eleison.

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

GLORIA

Gloria in excelsis Deo.
Et in terra pax hominibus bonae voluntatis.
Laudamus te.
Benedicimus te.
Adoramus te.
Glorificamus te.
Gratias agimus tibi propter magnam gloriam tuam.
Domine Deus, Rex coelestis, Deus Pater omnipotens.
Domine Fili Unigenite Jesu Christe.
Domine Deus, Agnus Dei, Filius Patris.
Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe deprecationem nostram.
Qui sedes ad dexteram Patris, miserere nobis,
Quoniam tu solus Sanctus.
Tu solus Dominus.
Tu solus Altissimus Jesu Christe.
Cum Sancto Spiritu in gloria Dei Patris. Amen.

Glory be to God on high, and on earth peace to men of good will.
We praise Thee.
We bless Thee.
We adore Thee.
We glorify Thee.
We give Thee thanks for Thy great glory.
O Lord God, heavenly King, God the Father almighty.
O Lord Jesus Christ, the only begotten Son.
O Lord God, Lamb of God, Son of the Father.
Who takest away the sins of the world, have mercy on us.
Who takest away the sins of the world, receive our prayer.
Who sittest at the right hand of the Father, have mercy on us.
For Thou only art holy.
Thou only art the Lord,
Thou only art most high, O Jesus Christ.
Together with the Holy Ghost in the glory of God the Father. Amen.

CREDO

Credo in unum Deum, Patrem omnipotentem, factorem caeli et terrae, visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum, Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine, Deum verum de Deo vero.
Genitum, non factum, consubstantialem Patri: per quem omnia facta sunt.
Qui propter nos homines, et propter nostram salutem descendit de coelis.
Et incarnatus est de Spiritu Sancto ex Maria Virgine: et homo factus est.
Crucifixus etiam pro nobis: sub Pontio Pilato passus et sepultus est.
Et resurrexit tertia die, secundum Scripturas.
Et ascendit in coelum: sedet ad dexteram Patris.
Et iterum venturus est cum gloria juricare vivos, et mortuos: cujus regni non erit finis.
Et in Spiritum Sanctum Dominum et vivificantem: qui ex Patre Filioque procedit.
Qui cum Patre et Filio sumul adoratur, et conglorificatur: qui loctus est per prophetas.
Et unuam sanctam catholicam et apostolicam Ecclesiam.
Confiteor unum baptisma in remissionem peccatorum.
Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God, the Father almighty, Maker of heaven and earth, and of all things, visible and invisible.
And in one Lord Jesus Christ, the only begotten Son of God.
And born of the Father, before all ages.
God of God: Light of Light: true God of true God.
Begotten, not made, consubstantial with the Father, by whom all things were made.
Who, for us men, and for our salvation, came down from heaven.
And became incarnate by the Holy Ghost of the Virgin Mary: and was made man.
He was crucified also for us, suffered under Pontius Pilate, and was buried.
And the tihrd day He rose again according to the Scriptures.
And ascended into heaven, and sittest at the right hand of the Father.
And He shall again with glory to judge both the living and the dead, of whose kingdom there shall be no end.
And in the Holy Ghost, the Lord and Giver of Life proceeding from the Father and the Son.
Who together, with the Father and the Son, is adored and glorified: Who spoke by the prophets.
And in one, holy, catholic and apostolic Church.
I confess one baptism for the remission of sins.
And I look for the resurrection of the dead.
And the life of the world to come. Amen

SANCTUS

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth.
Pleni sunt coeli et terra gloria tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of Sabaoth! Heaven and earth are full of Thy glory: Hosanna in the highest!

BENEDICTUS

Benedictus qui venit in nomine Domini.
Hosanna in Excelsis.

Blessed is He that cometh in the Name of the Lord! Hosanna in the highest.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi, miserere nobis.
Agnus Dei, qui tollis peccata mundi: dona nobis pacem.

Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, have mercy on us.
Lamb of God, who takest away the sins of the world, Grant us peace.

AVE MARIS STELLA ..... Claudio Monteverdi

Stanza 1 — 8-part double chorus

Ave maris stella,
Dei Mater alma
Atque semper virgo.
Felix coeli porta.

Greetings, star of the sea,
blessed mother of God,
and forever virgin,
happy gate of heaven.

Stanza 2 — Chorus I (4-part)

Sumens illud ave
Gabrielis ore,
Funda nos in pace
Mutans Evae nomen.

Receiving that greeting
from the lips of Gabriel,
strengthen us in peace,
changing Eva's name.

Orchestral **ritornello** (strings)

Stanza 3 — Chorus II (4-part)

Solve vincla reis,
Profer lumen caecis,
Mala nostra pelle,
Bona cuncta posce.

Loosen the chains of the sinners,
give light to the blind,
expel our evils,
pray that we may have strength
for the good.

Orchestral **ritornello** (strings)

Stanza 4 — Solo soprano

Monstra te esse matrem
Sumat per te preces,
Qui pro nobis natus,
Tulit esse tuus.

Jesus' tender mother,
make thy supplication
Unto him who chose thee
at his incarnation.

Orchestral **ritornello** (strings)

Stanza 5 — Solo contralto

Virgo singularis,
Inter omnis mitis,
Nos culpis solutos
Mites fac et castos.

That, o matchless maiden,
passing meek and lowly,
thy dear Son may make us
blameless, chaste, and holy.

Orchestral **ritornello** (wind instruments)

Stanza 6 — Solo bass

Vitam praesta puram,
Iter para tutum,
Ut videntes Jesum
Semper collaetemur.

Grant us a pure life,
prepare a safe homecoming
that, while seeing Jesus,
we may be forever joyful.

Stanza 7 — 8-part double chorus

Sit laus Deo Patri,
Summo Christo decus,
Spiritui Sancto,
Tribus honor unus.
Amen.

Praise to God, the Father,
praise to mighty Jesus
and to the Holy Ghost,
equal honor to all three.
Amen.

MAGNIFICAT ..... **Claudio Monteverdi**

1. Magnificat anima mea Dominum — My soul doth magnify the Lord

   (7-part chorus, followed by solo soprano and organ)

2. Et exultavit spiritus meus in Deo, salutari meo. — And my spirit hath rejoiced in God my Savior.

   (a duet for 2 tenors, with the **cantus firmus** (c. f.) melody in the alto superimposed upon it),

3. Quia respexit humilitatem ancillae suae, ecce enim ex hoc beatam me dicent omnes generationes. — For He hath regarded the lowliness of his handmaiden: for behold, from henceforth all generations shall call me blessed.

   (the **c. f.** — choral tenors — is surrounded by varying groups of instruments which play an opening and closing **ritornello.**)

4. Quia fecit mihi magna qui potens est, et sanctum nomen eius. — For He that is mighty hath magified me; and holy is his Name.

   (2 violins and the **c. f.** in the choral altos hover above a duet for 2 basses).

5. Et misericordia eius a progenie in progenies timentibus eum. — And his mercy is on them that fear him throughout all generations.

   (2 antiphonal three-part choruses alternate and finally combine in the singing of the **c. f.** melody).

6. Fecit potentiam in brachio suo: dispersit superbos mente cordis sui. — He hath showed strength with his arm; He hath scattered the proud in the imagination of their hearts.

   (the **c. f.** — choral altos — is embedded in a movement for 2 violins and continuo).

7. Deposuit potentes de sede et exaltavit humiles. — He hath put down the mighty from their seat, and hath exalted the humble and meek.

   (2 **cornetti** and later on, 2 violins — play in echo style above the **c.f.** declaimed by the choral tenors).

8. Esurientes implevit bonis et divites dimisit inanes. — He hath filled the hungry with good things; and the rich He hath sent empty away.

   (Wind instruments and continuo alternate with the **c. f.** sung by the choral sopranos and altos).

9. Suscepit Israel, puerum suum, recordatus misericordiae suae. — He remembering his mercy hath holpen his servant Israel.

   (a virtuoso duet for 2 sopranos above the **c. f.** sung by the choral tenors).

10. Sicut locutus est ad Patres nostros, Abraham et semini eius in saecula. — As he promised to our forefathers, Abraham, and his seed for ever.

    (the **c. f.** sung by the choral sopranos and altos is embedded in a continuous dialogue of strings and winds).

11. Gloria Patri et Filio et Spiritui Sancto. — Glory to the Father, and to the Son, and to the Holy Ghost.

    (a virtuoso duet for 2 tenors is heard below the **c. f.**, sung by the choral sopranos).

12. Sicut erat in principio et nunc et semper et in saecula saeculorum. Amen. — As it was in the beginning, is now, and ever shall be: world without end. Amen.

    (the full 7-part chorus and all instruments present the **c. f.** in overlapping double exposure).

PROGRAM NOTES

'ST. NICHOLAS' MASS ..... **Haydn (1732-1809)**

Of the great composers none has fared more unkindly at the hands of history than Haydn. Haydn's creative output has yet to see a definitive and complete edition. As late as two years ago an early Mass of Haydn, presumed lost for the last 150 years, was found in the Austrian Benedictine Abbey of Goettweig. And only four years ago Haydn's remains were united and interred in the chapel of the Esterházy palace in Eisenstadt. It can only be hoped that today's performance of a Haydn Mass may herald the beginning of a Haydn revival in our own community.

Not his symphonies but the late six Masses and the two oratorios, *The Creation* and *The Seasons,* are the true climax of Haydn's long creative life. The 'St. Nicholas' Mass of 1772 does not belong to these monumental choral works. It was written by the 40 year-old composer for the name-day, December 6, of his patron, Prince Nicholas Esterházy. Perhaps it was the approaching Christmas season that accounts for the tender and idyllic character of this Mass. "The *Kyrie* has the character of a pastorale in six-quarter time, the *Gratias* is a soprano solo, the *Benedictus* a solo quartet of winning gracefulness." In the final chorus, *Dona nobis Pacem,* Haydn returns to the music of the opening *Kyrie* thereby uniting beginning and end of the composition. In the *Credo* different portions of the text are sung simultaneously, a time-saving device not uncommon in Haydn's time. This serene Mass is a minor work of a master who had just written the more revolutionary string quartets opus 20. Yet it shows Haydn's confident Catholicism which always praises God with a 'cheerful heart'.

AVE MARIS STELLA AND MAGNIFICAT ..... **Monteverdi (1567, Cremona, - 1643, Venice)**

Monteverdi, the creator of the first great operas in music history and of countless madrigals written in the new expressive style of the baroque age, also revolutionized church music. Particularly his *Vespers of the Virgin Mary* (of 1610) of which the two compositions presented today form a part, constitute a "gradiose attempt to fill the traditional form of the old antiphons, hymns and canticles with the new spirit of the dramatic interpretation of the text," of operatic solo song and instrumental music of clashing sounds and solositic virtuosity. Monteverdi added these new devices to the monumental late-renaissance style of Giovanni Gabrieli's *Symphoniae Sacrae* (of 1597) which were well known to him who in 1613 inherited Gabrieli's position as chapelmaster of St. Mark's in Venice.

A nervous breakdown caused by the early death of his wife and aggravated by the exertions caused by the production of his first operas, *Orfeo* and *Arianna,* in Mantua, may have turned Monteverdi toward spiritual introspection and the writing of a Mass 'in the old style' and the Vesper 'in the modern style'. The expected help from Pope Paul V to whom the composer presented and dedicated both works did not materialize. The volume was eventually published in Venice in 1610.

Like the other psalms and antiphons of the Vesper our two compositions are imposing baroque embellishments of the old plain chant motifs used in the liturgy. The melody of the *Ave Maris Stella,* the hymn in praise of the Holy Virgin, dates from the 7th or 8th century. Monteverdi transforms the ancient chant rhythmically into a serene hymn tune consisting of four 3-measure phases in 6/4 time. Two 8-part double choruses frame a set of five choral and solo variations based on the old hymn tune. These variations are thrown into sharp relief by an orchestral interlude—a *ritornello* of four phrases in 6/4 time—which recur between all but the outer stanzas 1 and 7. This hymn shows how a great baroque master of Catholic Italy approaches the concept of the spiritual folk song, the chorale, which is usually associated with countries in which the Reformation prevailed.

The *Magnificat,* the canticle of the Virgin Mary, is the focal-point of the vesper service. In the program proper we have tried to show the ingenious, constantly varying pattern that solo voices and instruments weave about the ever present Gregorian *Canticum Mariae Virginis.* Monteverdi presents the text in twelve movements which contrast in dramatic mood and musical color. To the 7-part chorus and as many vocal soloists he adds 3 *cornetti*—high-pitched wooden trumpets replaced in our performance

by oboes—trombones, recorders, strings, organ and harpsichord. The extent of this *concertante* operatic orchestration, "the boldness of the formal layout and the passionate intensity of the interpretation of the text all render this Magnificat the most radical manifestation of Monteverdi's ceaseless exploration of new musical regions within the sphere of church-music." With this work perhaps more than with any other, the 16th century Palestrina-style gives way to a new sacred style which fuses the time-honored adherence to the plain chant, the new operatic arioso and coloratura style of the solo parts and the concerted brilliance of the orchestra into a new organic whole.

GERHARD HERZ

UNIVERSITY CHORAL UNION

MEMBERS OF THE CHORUS

SOPRANO
Pat Daugherty
Wilma Harrell
Eleanor Haswell
Bonnie Havlick
Ann Hosley
Marilyn Lauder
Barbara McClellan
Gene Powell
Christine Rogers
Dorothy Sloan
Pat Stonecipher
Jane Thomas
Mary Treitz*
Shirley Vavra

ALTO
Sue Bach
Mary Frances Bloch*
Janette Bryant*
Betty Cantrell
Ruth Nielsen
Grayce Plymale
Suzie Ranson
Antoinette Reed
Helen Sanders
Betty Sanneman
Peggy Schmidt
Barbara Terranova
Nan Wooten*

TENOR
James Bell
Marvin Carter
Glen Daugherty
Russell Hedger
Wesley McCoy
Frank Vavra
Edward Zapp

BASS
Larry Adams
Richard Buckner
David Ford
Frank Martin
Hugh McElrath
W. S. Miller*
Roger Morse
Thaddeus Reed
Leonard Starling
Naymond Thomas
J. Stewart Williams*

ACCOMPANIST
Linda Ford

MEMBERS OF THE ORCHESTRA

VIOLIN
Terasa Testa Harth
Walter Toole
Harold Wich
Ruth Scott
Mary Catherine Smith
Marion Korda

VIOLA
Virginia Schneider
Carl. R. Eckhart

VIOLONCELLO
Grace Whitney
Francis H. Grant

DOUBLE BASS
Betty J. Olliges

HARPSICHORD
Francis Hopper

ORGAN
Linda Ford

OBOE
Carolyn Hauptman

Eugene Box
Ernest Threlkeld

BASSOON
Paul McDowell

HORN
Dudley Howe
H. Eugene Davis

TROMBONE
Paul W. Conrad
Mildred Kemp

The performers cordially invite members of the audience to join them in the Parish Hall at the close of the program.

SECOND CONCERT
1958-1959 CHORAL MASTERWORKS SERIES

Liebeslieder Waltzes **Brahms**
Ceremony of Carols **Britten**
Songs of Christmas **Old & New**

DECEMBER 14 • 4:00 P.M. • U. of L. ROTUNDA

NOVEMBER 7, 1958.

11/7/58

LOUISVILLE

Community Concert Association

Presents

RISË STEVENS

Metropolitan Opera Association

Assisted by JAMES SHOMATE *at the Piano*

1958 1959

Program

I. Orpheus with his Lute . . . . . *Ralph Vaughan Williams*
Bid Me to Live . . . . . *J. L. Hatton*
Silent Strings . . . . . *Granville Bantock*

II. Widmung . . . . . *Schumann*
Ruhe, meine Seele . . . . . *Richard Strauss*
Mausfallen-sprüchlein . . . . . *Hugo Wolf*
Heimkehr . . . . . *Richard Strauss*
O liebliche Wangen . . . . . *Brahms*

III. Séguidille, Seguidilla Murciana } . . . . . *Manuel de Falla*
Seguidilla, from "Carmen" . . . . . *Bizet*

Intermission

IV. Toccata . . . . . *Poulenc*
Valse Romantique, Minstrels } . . . . . *Debussy*

MR. SHOMATE

V. Love's Philosophy . . . . . *Roger Quilter*
Rabbit at Top Speed . . . . . *Leonard Bernstein*
Sure on this shining night . . . . . *Samuel Barber*
Do you remember? . . . . . *Mischa Levitski*
A Ballynure Ballad . . . . . *arr. Herbert Hughes*

VI. Mon coeur s'ouvre à ta voix, from "Samson et Dalila" . *Saint-Saëns*
Gypsy Song, from "Carmen" . . . . . *Bizet*

COMMUNITY CONCERTS INC.
affiliated with
COLUMBIA ARTISTS MANAGEMENT INC.
113 West 57th Street • New York 19, N. Y.

Program Notes

I.

Orpheus with his Lute . . . . . *Ralph Vaughan Williams*

Bid Me to Live . . . . . *J. L. Hatton*

Silent Strings . . . . . *Granville Bantock*

II.

Widmung . . . . . *Schumann*

Thou art my life, my soul, my heart! Thou, all my joy and sadness art.

Ruhe, meine Seele . . . . . *Richard Strauss*

Not a breath of wind is stirring,
Summer's midday scarce is o'er;
Rest thee, O my troubled spirit,
Be at peace and weep no more.

Mausfallen-sprüchlein . . . . . *Hugo Wolf*

A little girl peering into a mousehole says, "Dear Mr. and Mrs. Mouse, please be careful tonight when you come out. We are having a dance after dinner, and my old cat probably will be dancing, too. Do you hear?"

Heimkehr . . . . . *Richard Strauss*

"Softly the branches are swaying, homeward flies the dove. The sun low is riding, and silent the meadows have grown. Homeward I turn, happy hearted, to find rest with thee alone.

O liebliche Wangen . . . . . *Brahms*

"Oh lovely cheeks, you fill me with longing—to see you, to touch you, to kiss you . . . Come quickly, I pray, and tell me you care.

III.

Séguidille . . . . . *Manuel de Falla*

"A beautiful creature sits, wearing a tightly fitted skirt, a large comb in her hair . . . She moves her dainty little foot nervously as the music is played . . . Her eyes are on fire! . . . Get up! Dance! . . ."

Seguidilla Murciana, from "Seven Popular Spanish Songs" . *Manuel de Falla*

Let all who have glass houses
Throw no stones at their neighbors' windows!
Mule-drivers we are and, who knows,
We may meet one day on the same road.

ONLY A STEINWAY PERFORMS LIKE A STEINWAY

Such is your arrant faithlessness,
'Tis beyond comparing, unless it be
A silver sixpence that runs from hand to hand,
Until 'tis rubbed so smooth
That, believing it counterfeit,
No man will take it.

Translation by WALTER STARKIE

Seguidilla, from "Carmen" . . . . . *Bizet*

At the end of act one, Carmen, accused of attacking one of the factory girls, has been arrested and placed in the charge of Don José. She sings to her captor, using all her arts of coquetry to tempt him. "I'll dance the gay *Seguidilla;* who loves me, him shall I love."

Intermission

IV.

Toccata . . . . . *Poulenc*

Valse Romantique
Minstrels } . . . . . *Debussy*

MR. SHOMATE

V.

Love's Philosophy . . . . . *Roger Quilter*

Rabbit at Top Speed . . . . . *Leonard Bernstein*

Sure on this shining night . . . . . *Samuel Barber*

Do you remember? . . . . . *Mischa Levitski*

A Ballynure Ballad . . . . . *arr. Herbert Hughes*

VI.

Mon coeur s'ouvre à ta voix, from "Samson et Dalila"
(My Heart at Thy Sweet Voice) . . . . *Camille Saint-Saëns*

The false Delilah strives her utmost to persuade Samson to betray the secret of his miraculous strength and with her allurements, tears, and protestations of love plays havoc with his emotions.

Gypsy Song, from "Carmen" . . . . . *Bizet*

Carmen has joined the gypsy smugglers in their revelry at the tavern (Act 2) and there sings her *Gypsy Song*. "Hark, 'tis the triangles shrill sound, and at the joyous, merry jingle, each zingarella hastes to mingle."

THE HOME OF STEINWAY IN KENTUCKY IS SHACKLETON'S

RISË STEVENS

UNIQUE is the position which Risë Stevens holds in the six fields of the performing arts, as luminary of the Metropolitan Opera, star of radio, concert, television, motion pictures and records. In Europe she has scored at such famous opera houses as Italy's La Scala, Argentina's Teatro Colon, and the Paris Opera. It is easy to see why this position is unequalled today, for uncommon indeed are the artists whose natural beauty is matched by their talent and versatility. It is this combination of assets which enables her to shine in many fields and has caused enthusiastic response from the public as well as the press.

The country's leading music critics refer to her portrayals of "Carmen", "Der Rosenkavalier", "Delilah", "Orfeo" or any of her other operatic roles as "Outstanding", "Dazzling", "Thrilling"; the Italian public and press accord her ovations and speak of her as "the perfect actress with the brilliant voice."

Many people have maintained that versatility is the keynote to the Stevens career. Her operatic repertoire consists of 40 different roles. She is able to cover this wide scope since her voice has the range for three repertoires, — the mezzo-soprano, the soprano, as well as the contralto fields.

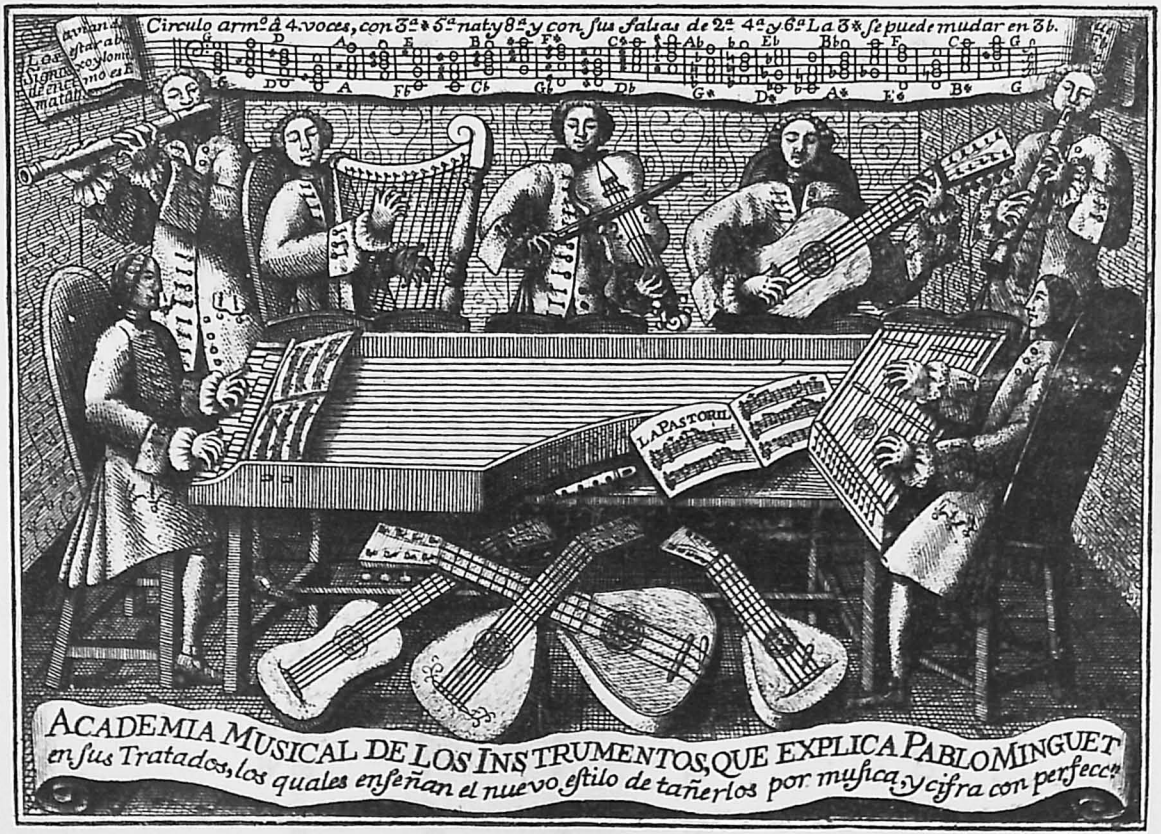
She is the first American primadonna to have created the world premiere of an Italian opera in Italy itself ("La Figlia del Diavolo," at La Scala). She is the only American to have portrayed the legendary Greek youth "Orfeo" before Greek audiences (when she opened the First International Music and Drama Festival of Greece at the foothill of the Acropolis), and the Greek press had indeed some words for her: "Risë Stevens is a Goddess returned to us after thousands of years" (Ethnos).

Risë Stevens also holds the honor of having sung before the widest operatic audience in general and at the Metropolitan in particular. The first refers to a closed-circuit TV performance of "Carmen" from the Met stage, which was seen by some 150,000 music lovers across the country. (Important TV critics have referred to her as a unique phenomenon — a classical singer who has conquered the TV medium). The second, to a "Carmen" performance when the Met visited Toronto, which attracted some 14,000 regular ticket holders and 3,000 standees. She is also the only singer ever to have sung at the two foremost opera houses in the world, the Metropolitan Opera and La Scala, within 36 hours, — an endurance and flying feat which made front-page news throughout the world.

Equally honored and beloved in other fields of the entertainment world, she has made yearly concert tours throughout the United States and has appeared in recital in many foreign countries, while she is known to additional millions through her starring roles in movies and through her numerous recordings which have made her one of the all-time best-selling artists in the classical field.

RCA Victor Red Seal Records

MISS STEVENS is managed by
COLUMBIA ARTISTS MANAGEMENT Inc.
PERSONAL DIRECTION: KURT WEINHOLD
113 WEST 57TH ST., NEW YORK 19, N. Y.



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Madrid, 1752.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

RECITAL
by students in the

PREP SCHOOL

November 8, 1958 10:30 a.m.

Gardencourt

PROGRAM

A Morning's Walk.....A. Diller
Linda Hammond
pupil of Mary Ann Murray

Rustic Dance.....Creston
Carol Hargan
pupil of Doris Owen

Grandmother's Minuet.....Grieg
Betsy Updegraff
pupil of Doris Owen

Allemande, Courante and Sarabande....from the Second French Suite by J.S. Bach
Martha Mahin
pupil of Grant Graves

Steinway Piano

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
STUDENT CONVOCATION

Gardencourt 1:00 P. M. November 13, 1958

for the Gentlemen (for woodwind quintet)..... Oliver Shaw

Deux pièces brèves..... Jacques Ibert

University of Louisville Woodwind Quintet
Jan Seale, flute
Eugene Box, oboe
Joan Cooper, clarinet
Carl Seale, bassoon
Ellen McGlon, horn
(The Quintet is under the direction of Marjorie Jackson)

Mildred Kemp (as on program of October 30th)

Ella giammai m'a mò! (from "Don Carlos)..... Verdi

John Welsh, bass-baritone (Smith)
Carol Weiss, Piano

Steinway Piano

11/16/58

CHAMBER MUSIC SOCIETY, Inc.

(Affiliated with University of Louisville)

Presents

VIENNA OCTET

WILLI BOSKOVSKY, *Violin*
PHILIPP MATHEIS, *Violin*
GUENTHER BREITENBACH, *Viola*
NIKOLAUS HUEBNER, *Cello*
JOHANN KRUMP, *Double Bass*
ALFRED BOSKOVSKY, *Clarinet*
RUDOLF HANZL, *Bassoon*
JOSEPH VELEBA, *French Horn*

The Playhouse, Sunday, November 16, 1958 at 3:30 P.M.

PROGRAM

Divertimento No. 17 in D major, K. 334.....MOZART

Allegro
Tema con variazoni: Andante
Menuetto
Adagio
Rondo: Allegro

INTERMISSION

Octet in F major, Opus 166.....SCHUBERT

Adagio—Allegro
Andante un poco mosso
Scherzo: Allegro vivace
Andante con variazioni
Menuetto: Allegretto
Andante molto—Allegro

Colbert-LaBerge Concert Management
105 West 55th Street, New York 19

Records:
London FFRR

Next Concert in the Series — Janos Starker, Cellist, December 7

No reminder post card will be sent for this concert.

11/23/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

FACULTY AND GUESTS
IN RECITAL

Sunday, November 23, 1958 Gardencourt 4:00 p.m.

PROGRAM

Sonata in G major ..... *Johann Friedrich Fasch*
Andante
Allegro
Affetuoso
Allegro

Conrad Crocker, recorder
William Voiers, recorder
Francis Fuge, flute
Francis Hopper, harpsichord

I. Adelàide, Op. 46 ..... *Beethoven*

II. An die Musik, Op. 89, No. 4 ..... *Schubert*
Wohin, Op. 25, No. 2 ..... *Schubert*
Nacht und Traume, Op. 43, No. 2 ..... *Schubert*

III. Allerseelen, Op. 10, No. 8 ..... *Richard Strauss*

Fletcher Smith, baritone
Doris Owen, accompanist

INTERMISSION

Contrasts ..... *Béla Bartók*
I Verbunkos (Recruiting Dance)
II Piheno (Relaxation)
III Sebes (Fast Dance)

Edward Seferian, violin
Robert Lawrence, clarinet
Doris Owen, piano

The next concert in this Series will be on Friday, December 19th at the Playhouse, Belknap Campus.

STEINWAY PIANO

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
STUDENT CONVOCATION

Gardencourt 1:00 P. M. December 4, 1958

Partita No. 1, in B-flat..... Bach
Praeludium
Allemande
Courrents
Sarabande
Memuets I & II
Gigue

Louis Knipp, piano (Anderson)

Concerto for Viola.....Handel-Barbirolli
(Fourth and fifth movements)
Allegro giocoso
Allegro guisto

Gwyn Mills, viola (Schneider)
Gayle Mills, piano

O Isis and Osiris (from The Magic Flute).....
Within this Hallowed Dwelling (from The Magic Flute)..... } Mozart

Baynard Fox, bass (Nossaman)
Mrs. Robert Griffith, piano

Danza, danza, fanciulla gentile..... Durante

In quelle trine morbide (from Manon Lescaut)..... Puccini

Sherree Owens, soprano (Nossaman)
Cloyd Stratton, piano

Sonata in C major, K. 309.....Mozart
(First movement)
Allegro

Gayle Mills, piano (Anderson)

Steinway Piano

12/6/58

UNIVERSITY OF LOUISVILLE

SCHOOL OF MUSIC

PREPARATORY DEPARTMENT

presents

Pupils from the

PIANO and PIANO ENSEMBLE CLASSES of

DWIGHT ANDERSON

December 6, 1958

Gardencourt

Two Folksongs, arranged for two pianos by
John Jacob Niles

1. My Little Mohee
Bonnie Adams and Susan Major

2. Green Beds
Cynthia Nelson and Harriette Parris

Divertimento No. 1.....Haydn
Allegro
Andante
Minuet and Trio
John Philip Gaddie

Toccatina - Sonatina - Playing Ball, from Op. 27..
Kabalevsky
Glenna Dockery

Two-part Invention in C major.....Bach
Variations on a Swiss Song.....Beethoven
Having Fun - Etude, from Op. 27.....Kabalevsky
Gregory Coin

Divertimento No. 5.....Haydn
Allegro
Minuet and Trio
Rondo
Gabriel Gruber

Grandmother's Minuet, Op. 68, No. 2.....Grieg
At Thy Feet, Op. 68, No. 3.....Grieg
Norwegian Melody, Op. 12, No. 6.....Grieg
David Doran

Bourree in D major, from Suite No. 4 for orchestra. Bach

arranged for two pianos by Eric Steiner
Ann Colbert and Julie Cooper

From the Well-Tempered Clavier, Book 1.....Bach
Prelude in A minor
Fugue in E minor
Hinda Pressman

Dirge, for twelve hands at two pianos.....Powell

Bobbye Ossman
Mary Ann Moore
Hinda Pressman
Marshall Primack
Wilma Richlin
Jerry Jones

Fantasie in C minor, K. 396.....Mozart
Louis Nagel

Danzas Argentinas.....Ginastera
Dance of the Old Cowherd
Dance of the Gay Girl
Dance of the Cunning Gaucho
Marshall Primack

Steinway and Baldwin pianos

12/7/58

CHAMBER MUSIC SOCIETY, Inc.

(Affiliated with University of Louisville)

Presents

JANOS STARKER, CELLIST

Bela Boszormenyi-Nagy, at the Piano

The Playhouse, Sunday, December 7, 1958, 3:30 P.M.

PROGRAM

Sonata No. 2 in F major, Opus 99 ..... BRAHMS

Allegro vivace

Adagio affetuoso

Allegro passionato

Allegro molto

Suite No. 1 in G major for Unaccompanied Cello ..... BACH

Prelude

Allemande

Courante

Sarabande

Menuet I

Menuet II

Gigue

INTERMISSION

Sonata in A major, Opus 69 ..... BEETHOVEN

Allegro ma non tanto

Scherzo: Allegro molto

Adagio cantabile — Allegro vivace

The Steinway Piano is used at this concert

Angel Records

Colbert-LaBerge Concert Management
105 West 55th Street, New York 19

Next concert in the Series — Budapest String Quartet, January 18

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
STUDENT CONVOCATION

Gardencourt — 1:00 P. M. — December 11, 1958

Leave Me, Loathsome Light .....Handel

O Isis and Osiris (from The Magic Flute) .....Mozart

Naymond Thomas, bass-baritone (Smith)

Sonata No. 1 in A minor .....Gallaird
Cantabile
Spiritoso e staccato
Largo e staccato
Hornpipe a l'Inglese
Vivace

John Albrecht, trombone (Lyon)
Mary Helen Romine, piano

Porgi amor (from The Marriage of Figaro).....Mozart

Vittoria, mio core .....Carissimi

St. Ita's Vision (from The Hermit Songs).....Samuel Barber

Annette Offutt, soprano (Nossaman)
Floyd Sumner, piano

Sonata VIII.....Corelli
Allemande
Sarabande
Gigue

John T. Dennes, trumpet (Raper)
Carol Weiss, piano

Ballade in A-flat, op. 47 .....Chopin

Louis Knipp, piano (Anderson)

Steinway

12/13/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

RECITAL

by students in the

PREP SCHOOL

December 13, 1958 10:30 a.m.

Gardencourt

PROGRAM

English Country Dance....arranged by Bernice Frost
Olivia Robinson, piano
pupil of Mary Ann Murray

Old French Air (Duet).....Diller-Quaile
Linda Sue Raymer, piano
pupil of Ernesto Gittli
accompanied by Ernesto Gittli

Rule Britannia.....from Low's Second Duet Book
Delores Greathouse, piano
pupil of Ernesto Gittli
accompanied by Ernesto Gittli

Wonderland Waltz.....Julius Kranz
Peter Leight, violin
pupil of Mary Catherine Smith
accompanied by Gayle Mills

Jolly Juniors.....Julius Kranz
Jonathan Leight, violin
pupil of Mary Catherine Smith
accompanied by Gayle Mills

Pluto, the Pup.....David Carr Glover
a. Shake hands, Pluto boy!
b. Pluto barks
c. On your mark, Pluto!
d. Pluto the acrobat
e. Pluto's bone
f. Pluto's lullaby
g. Pluto on parade

Patricia Schnell, piano
pupil of Ernesto Gittli

La Brunette.....Edmund Severn
Suzanne Bolender, violin
pupil of Mary Catherine Smith
accompanied by Gayle Mills

Air.....J. S. Bach

Sharon Currington, piano
pupil of Mary Ann Murray

Sorrow.....Bela Bartok
Allegro Robusto.....Bela Bartok
Allegretto.....Bela Bartok

Vicki Bryant, piano
pupil of Ernesto Gittli

Soldier's March.....Schumann
The Old White Horse.....Berenice Bentley

Dottie Gay, piano
pupil of Richard Spalding

Minuet.....Provencal Melody
Soldier's March.....Schumann

Judy Koon, piano
pupil of Mary Ann Murray

Minuet, from Sonata Op. 49, No. 2.....Beethoven
Elfin Dance, Op. 12, No. 4.....Grieg

Gary Hicks, piano
pupil of Dwight Anderson

Giga.....Zipoli

Harriette Parris, piano
pupil of Dwight Anderson

To a Wild Rose.....MacDowell

Glendell Byrd, cello
pupil of Grace Whitney

Canzonetta.....Giordani

Mary Byrd, cello
pupil of Grace Whitney

Sonatina in D, Op. 137.....Schubert

Mary Ann Drye, viola
pupil of Virginia Schneider
accompanied by Mary Helen Romine

Sonata No. 4 in D major.....Handel
Larghetto
Allegro

Bobbye Ossman, violin
pupil of Teresa Harth

Student's Concertino No. 1, in C.....Hans Sitt
Allegro Moderato

Day Ann Doak, violin
pupil of Teresa Harth
accompanied by Mrs. A.D. Doak
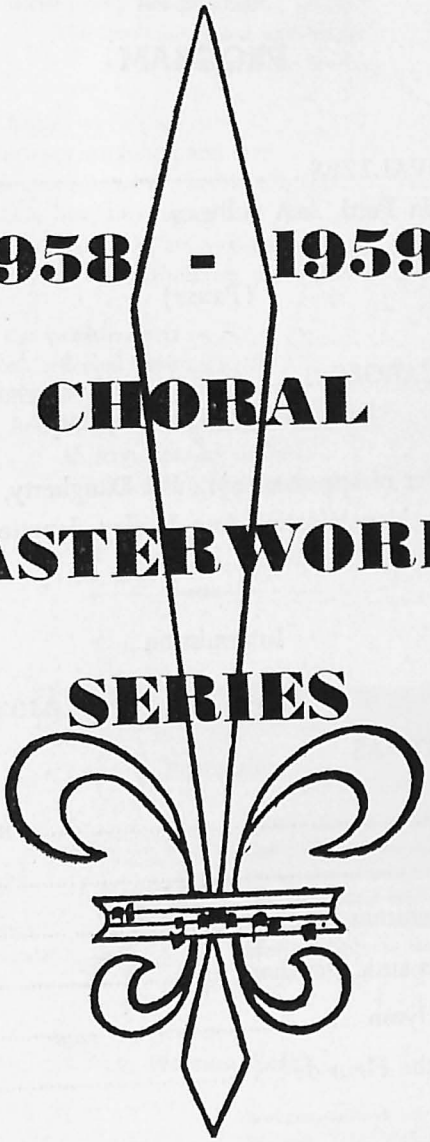
Rondo in B minor,
from Suite No. 2 for orchestra.....Bach
arranged for two pianos by Eric Steiner

LaVerne Shelton and Randi Moe
pupils of Dwight Anderson

STEINWAY AND BALDWIN PIANOS

12/14/58

UNIVERSITY CHORAL UNION



1958 - 1959

CHORAL MASTERWORKS SERIES

Second Concert - 4:00 p.m. - December 14

UNIVERSITY ROTUNDA

The University Choral Union*

WALTER O. DAHLIN, Musical Director

PROGRAM

LIEBESLIEDER WALTZES ..... *Brahms*

Pianists: Linda Ford, Ann Gilligan

(Pause)

CEREMONY OF CAROLS ..... *Britten*

Irma Dell Barkhausen, harp

Soloists (in order of appearance): Pat Daugherty, Suzie Ranson, Mary Treitz, Nan Wooten, Ann Hosley, Janette Bryant

Intermission

SONGS OF CHRISTMAS

Nova, Nova ..... *15th C. English Carol*

Osanna ..... *Pierre De La Rue*

Christe, Adoramus te ..... *Monteverdi*

Maria walks amid the thorn ..... *Arr. Jungst*

Christmas Hymn ..... *Arr. Wasner*

A Carol of the Fleur-de-lys ..... *Du Plessis*

Familiar Hymns and Carols

* The University Choral Union is affiliated with The University of Louisville.

LIEBESLIEDER WALTZES, OP. 52 ..... Johannes Brahms

Ah my dear one, my beloved . . . .
On the rocks the waves dash high . . . .
Lovely ladies, I implore you . . . .
Were I only fair as sunset . . . .
The hop-vine, green and tender . . . .
A tiny, pretty, little warbler . . . .

How gay and happy was I then . . . .
When your eyes are bright and kind . . . .
From castle window, beside the sea . . . .
Ah, how slow the waters flow . . . .
Neighbors are a nuisance . . . .
Locksmith up, and make me padlocks . . . .

Thru the sky the swallow darts . . . .
In the pool, reflected clear . . . .
Nightingale, you sing so sweet . . . .
Beware ye of love, beware ye! . . . .
Ah stray not, my dearest . . . .
The branches lightly shiver . . . .

CEREMONY OF CAROLS ..... Benjamin Britten

1. Procession

Hodie Christus natus est:
Hodie Salvator apparuit:
Hodie in terra canunt angeli:
Laetantur archangeli:
Hodie exsultant justi dicentes:
Gloria in excelsis Deo. Alleluia!

(Today Christ is born:
Today the Savior appears:
Today the angels sing on earth:
The archangels rejoice.
Today the just rejoice,
Saying—Glory to God in the highest.
Alleluia! Alleluia!)

2. Wolcum Yole!

Wolcum, Wolcum,
Wolcum be thou hevene king,
Wolcum Yole! . . . . . .
Wolcum, born in one morning,
Wolcum for whom we sall sing!
Wolcum be ye, Stevene and Jon.
Wolcum, Innocentes every one,
Wolcum, Thomas marter one,
Wolcum be ye good Newe Yere,
Wolcum, Twelfthe Day both infere,
Wolcum, seintes lefe and dere,
Wolcum Yole, Wolcum Yole, Wolcum!
Candelmesse, Quene of bliss,
Wolcum bothe to more and lesse. . . .
Wolcum be ye that are here,
Wolcum Yole, Wolcum alle and make good cheer.
Wolcum alle another yere, another yere,
Wolcum Yole . . . . . Wolcum!

3. There is no Rose

There is no rose of such vertu
As is the rose that bare Jesu.
Alleluia, Alleluia,
For in this rose conteined was
Heaven and earth in litel space,
Res miranda, Res miranda.
By that rose we may well see
There be one God in persons three,
Pares forma, pares forma.
The aungels sungen the shepherds to:
Gloria in excelsis, gloria in excelsis Deo.
Gaudeamus, Gaudeamus.
Leave we all this werldly mirth,
and follow we this joyful birth.
Transeamus, Transeamus, Transeamus.
Alleluia, Res miranda, Pares forma,
Gaudeamus,
Transeamus, Transeamus, Transeamus.

4a. That yonge child

That yonge child when it gan weep. . .
With song she lulled him asleep:
That was so sweet a melody
It passed alle minstrelsy.
The nightingale sang also:
Her song is hoarse and nought thereto:
Whoso attendeth to her song and leaveth
the first then doth he wrong.

4b. Balulalow

O my deare hert, young Jesu sweit,
Prepare thy creddil in my spreit,
And I sall rock thee to my hert,
And never mair from thee depart.
But I shall praise thee evermoir
with sanges sweit unto Thy gloir;
The knees of my hert sall I bow,
And sing that richt Balulalow,
lulalow, lulalow, lalow!

5. As dew in Aprille

I sing of a maiden that is makeles:
King of all kings . . . to her son she ches.
He came al so stille there his moder was,
As dew in Aprille that falleth on the grass.
He came al so stille to his moder's bour,
As dew in Aprille that falleth on the flour.
He came al so stille there his moder lay,
As dew in Aprille that falleth on the spray.
Moder and mayden was never none but she:
Well may such a lady Goddes moder be.

6. This little Babe

This little Babe so few days old,
Is come to rifle Satan's fold;
All hell doth at his presence quake,
Though he himself for cold do shake;
For in this weak unarmed wise
The gates of hell he will surprise.
With tears he fights and wins the field,
His naked breast stands for a shield;
His battering shot are babish cries,
His arrows looks of weeping eyes,
His martial ensigns Cold and Need,
And feeble Flesh his warrior's steed.
His camp is pitched in a stall,
His bulwark but a broken wall;
The crib his trench, haystalks his stakes;
Of Shepherds he his muster makes;
And thus, as sure his foe to wound,
The angels' trumps alarum sound.
My soul, with Christ join thou in fight;
Stick to the tents that he hath pight.
Within his crib is surest ward;
This little Babe will be thy guard.
If thou wilt foil thy foes with joy,
Then flit not from this heavenly Boy.

7. Interlude

8. In freezing winter night

Behold, a silly tender babe, in freezing winter
night,
In homely manger trembling lies, Alas, a
piteous sight!
The inns are full; no man will yield this little
pilgrim bed.
But forced he is with silly beasts in crib to
shroud his head.
This stable is a Prince's court,
This crib his chair of State;
The beasts are parcel of his pomp,
The wooden dish his plate.
The persons in that poor attire
His royal liveries wear;
The Prince himself is come from heav'n;
This pomp is prized there.
With joy approach, O Christian wight,
Do homage to thy King.
And highly praise his humble pomp,
Wich he from Heav'n doth bring.

9. Spring Carol

Pleasure it is to hear iwis,
the Birdes sing,
The deer in the dale,
The sheep in the vale,

The corn springing.
Pleasure it is to hear iwis,
The Birdies sing,
The dear in the dale,
The sheep in the vale,
The corn springing.
God's purvayance for sustenance,
It is for man, It is for man.
Then we always to give him praise,
And thank him than, And thank him than.

11. Recession

Hodie Christus natus est . . . .

10. Deo Gracias

Deo gracias! Deo gracias!
Adam lay ibounden, bounden in a bond;
Four thousand winter thought he not too long.
Deo gracias! Deo gracias!
And all was for an appil, an appil that he tok,
As clerkes finden written in their book.
Deo gracias! Deo gracias!
Ne had the appil take ben, the appil take ben,
Ne hadde never our lady a ben hevene quene.
Blessed be the time that appil take was.
Therefore we moun singen, we moun singen,
we moun singen, singen, singen, singen.
Deo gracias! Deo gracias! Deo gracias!

PROGRAM NOTES

LIEBESLIEDER WALTZES ..... **Johannes Brahms**
(1833-1897)

The *Liebeslieder Walzer,* Brahms' 52nd published work, show to what extent Vienna had gotten under the North-German composer's skin. Written after the completion of his greatest choral work, the *German Requiem,* between the somber string quartets, opus 51, and the serious Alto Rhapsody, opus 53, Brahms renounced his Hamburg citizenship so to speak and took out Viennese citizenship papers with the composition of these cheerful and exuberant Waltzes for vocal quartet and four-hand piano. In fact it was in the year of their compistion, in 1869, that Brahms decided to settle down and make Vienna his home.

The amazement of Vienna's foremost music critic Hanslick, "Brahms and Waltzes!", gives way to the more revealing sentiment that "those who watch with sympathy the development of this straightforward and deep but previously, perhaps, one-sided talent will greet the waltzes as a happy sign of a rejuvenated and refreshed receptivity, as a sort of conversion to the poetic creed of Haydn, Mozart and Schubert." Brahms, the North-German, had always longed for and envied the spontaneous musicianship of the Viennese. When asked to autograph the fan of Johann Strauss' step-daughter, Brahms scribbled the initial bars of the *Blue Danube* and added: "Unfortunately not by Johannes Brahms." However, this fact should not lead us to believe that Brahms envied Strauss to the point of imitating him. Unlike Strauss' sophisticated dance masterpieces Brahms goes back, in spirit as well as in form, to the old Laendler type of Schubert (the *Valses Nobles*) which in turn derived from old Austrian peasant dances. Beyond this, Brahms, the first composer to study the history of music, may well have known that the "brand-new" form of the dance-song he had supposedly created here was a customary form in the Middle Ages, while in the use of the song cycle which delivered the single song from its isolation, he followed the great examples set by Beethoven, Schubert and Schumann.

In contrast to Johann Strauss, Brahms' *Liebeslieder Waltzes,* scored for vocal quartet and four-hand piano, are not dance music but a new type of house music of an era

when the center of many a German and Austrian home was the music room with its piano and shelves of two-hand and four-hand keyboard pieces.

The words of these waltzes stem from a collection of poems by G. F. Daumer and consist of translations and imitations of Russian, Magyar and Polish folksongs. This love of folk art reveals another facet of romanticism and thus of Brahms. Of the eighteen waltz-songs only one betrays the cross-grained humor of the North-German, No. 11: "Nein, es ist nicht auszukommen mit den Leuten" (No, there is no way of getting along with these people); the rest is Viennese and addresses itself to love and nature. What pleasure it must have been to be present when, shortly after the premiere in Karlsruhe, Brahms and Clara Schumann played the piano parts in the first performance in Vienna.

A CEREMONY OF CAROLS ..... **Benjamin Britten**
(1913-)

Benjamin Britten is as British as his name. His music is characteristically and predominantly vocal and, outside of opera, rooted primarily in the poetic and vocal tradition of his country. Britten's principal inspiration comes thus from the poetic word which he chooses with the discrimination of the cultured Englishman. While choral music takes a special place within the large bulk of his vocal music Britten avoids the obvious combination of large chorus and big orchestra. In his *Ceremony of Carols* the traditional mixed chorus is replaced by a small chorus of treble voices only, preferably children's voices, while the orchestra gives way to plain harp accompainment.

Britten chose ten mostly anonymous old English carol texts. Out of them he created a quasi-dramatic cyclic unit, a true *Ceremony* which proceeds within the typically English liturgical framework of a *Procession* and *Recession* inspired by plainchant. The frequently canonically intertwined three-part settings of the carols are interrupted after No. 6, *This Little Babe,* (which is a true canon), by a pastoral Interlude for the harp. The peculiar use of harmony, of bass *ostinato* and of chanting gives this composition a quaint medieval atmosphere of peace which seems to belie the fact that the *Ceremony of Carols* was written in the midst of war, in the year 1942.

III

The remainder of the Christmas program consists of short choruses of which the first represents the Middle Ages, Pierre de la Rue the French Renaissance, Monteverdi the Age of Baroque and the other three the 19th and 20th centuries.

Of these the English monophonic carol *"Nova, nova: ave fit ex eva"* (News, news: A-V-E is made from E-V-A) with its naive mixture of Latin and English is the 'newest' although it may have been known to Henry V. It is contained among hundreds of mostly two and three-part 15th century carols that were published in 1952 as volume IV of that stupendous collection, *Musica Britannica,* which when completed will present to the world the musical heritage of the English nation and herald a renaissance of her music.

GERHARD HERZ

UNIVERSITY CHORAL UNION

MEMBERS OF THE CHORUS

SOPRANO

Pat Daugherty
Eleanor Haswell
Bonnie Havlick
Ann Hosley
Mary Jane Livingston
Barbara McClellan
Gene Powell
Christine Rogers
Dorothy Sloan
Jane Thomas
Mary Treitz*
Shirley Vavra

ALTO

Sue Bach
Laurie Bacher
Mary Frances Bloch*
Janette Bryant*
Betty Cantrell
Grayce Plymale
Suzie Ranson
Antoinette Reed
Helen Sanders
Betty Sanneman
Barbara Terranova
Ann Widmer
Nan Wooten*

TENOR

James Bell
Marvin Carter
Glen Daugherty
Russell Hedger
Wesley McCoy
Frank Vavra
Edward Zapp

BASS

Larry Adams
David Ford
James Furman
Frank Martin
Hugh McElrath
W. S. Miller*
Roger Morse
Thaddeus Reed
Tex Sloan
Leonard Starling
Naymond Thomas
David Widmer
J. Stewart Williams*

ACCOMPANIST

Linda Ford

THIRD CONCERT

1958-1959 CHORAL MASTERWORKS SERIES

The Passion according to Saint John

by

Georg Frederich Handel

First performance in the United States of the complete new edition by Harald Heilmann

February 13 • 8:30 P.M. • University Center Auditorium

* Denotes Advisory Board members.

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC
STUDENT CONVOCATION

Gardencourt — 1:00 P. M. — December 18, 1958

Prelude and Fugue in C-sharp major (WTC, I).....Bach

John Corbett, piano (Anderson)

Partita in C minor.....Bach
Sinfonia

Impromptu in A-flat major, Op. 29.....Chopin

Cloyd Stratton, piano (Anderson)

Concerto No. 3 for French Horn, K. 447.....Mozart

Ellen McGlon, horn (Davis)
Carol Weiss, piano

"Where'er You Walk" (from Semele).....Handel

"O God, Have Mercy" (from St. Paul).....Mendelssohn

Michael D. Neely, baritone (Smith)
Gayle Mills, piano

"Pan" (from Metamorphoses after Ovid), for unaccompanied oboe, Op. 49.....Britten

Eugene Box, oboe (Jackson)

O Isis and Osiris (from The Magic Flute).....
Within This Hallowed Dwelling (from The Magic Flute).....} Mozart

Baynard Fox, bass (Nossaman)
Mrs. Robert Griffith, piano

Quartet #4.....Wilhelm Ramsoe
Scherzo

John Dennes, trumpet
Mary Ann Byrd, trumpet
Mildred Kemp, trombone
John Albrecht, euphonium
(Ensemble from Mr. Lyon's Class)

Symphonie Espagnole.....Lalo

June Noble, violin (Seferian)
Gayle Mills, piano

STEINWAY PIANO

12/19/58

UNIVERSITY OF LOUISVILLE
SCHOOL OF MUSIC

presents

FACULTY AND GUESTS
IN RECITAL

Friday, December 19, 1958 Playhouse—Belknap Campus 8:30 p.m.

PROGRAM

Variations and Capriccio .....*Norman Dello Joio*

Edward Seferian, violin

Benjamin Owen, piano

Knoxville: "Summer of 1915" .....*Samuel Barber*

Audrey Nossaman, soprano

Doris Owen, piano

INTERMISSION

Histoire Du Soldat .....*Igor Stravinsky*

Sidney Harth, Conductor

Edward Seferian, violin

Betty Olliges, bass

William Keister, clarinet

Donald Nelson, bassoon

Leon Raper, trumpet

Mildred Kemp, trombone

Walter Hopkins, percussion

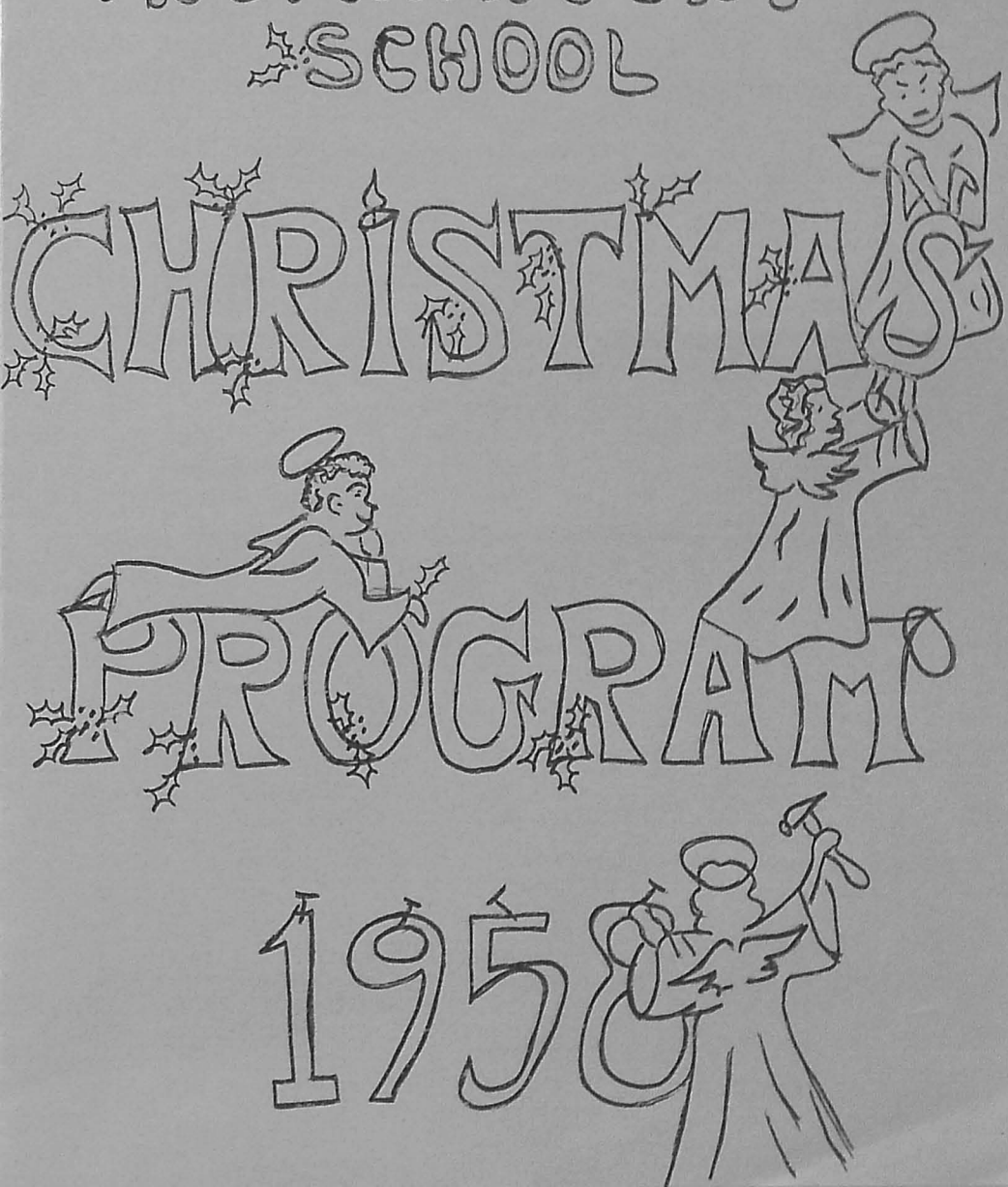
Piano Courtesy of Shackleton

12/20/58

UNIVERSITY OF LOUISVILLE

PREPARATORY SCHOOL

CHRISTMAS PROGRAM



1958

CAROLS
at
CHRISTMAS

December 20, 1958 — Gardencourt

Gloria.....Traditional French

The Twelve Days of Christmas.....Traditional English

The Holly and the Ivy.....Traditional English

Christmas Morn.....Traditional German

Greensleeves.....16th Century English

Masters in this Hall.....Old French

Preparatory Students

The Friendly Beasts.....Old English Carol

Psallite.....Michael Praetorius

A Virgin Unspotted.....William Billings

Fum, Fum, Fum.....Spanish Carol

Pat-A-Pan.....Burgundian Carol

Hacia Belen Va Un Borrico.....Spanish Carol

The Louisville Chorale
Floyd Sumner, Director



The Highland Presbyterian Church

HENRY POPE MOBLEY, JR.
Minister

PETER H. PLEUNE
Pastor-Emeritus

Fourth Annual Program Of Christmas Music

Sunday, December 21, 1958 4:00 p.m.

Invocation ..... *Mr. Mobley*

I

Sing now with great rejoicing ..... *Johann Sebastian Bach*
(1685-1750)

The chorale tune was written by Johann Pachelbel (1653-1706); the harmonization is by J. S. Bach. This arrangement for three-part mixed voices was made by C. Marvin Fewell.

Noel ..... *D. F. Wells*

A simple folk-like setting of the text describing the manger scene.

Jesus the Christ is born ..... *Arr. by Arthur Warrell*

This is a folk song carol collected by John Jacob Niles from the Southern Appalachian Mountains.

The Three Kings ..... *Healey Willan*

"Who knocks tonight so late?", the weary porter said.
Three Kings stood at the gate, each with a crown on head.
The serving man bowed down; the inn was full, he knew.
Said he, 'in all this town is no fit place for you!'

A light the manger lit: — there lay the Mother meek.
Said they, 'This place is fit: Here is the rest we seek!
They loosed their lachet strings; so stood they all unshod.
Come in, Ye Kings! And kiss the Feet of God.

II

Rejoice, Beloved Christians ..... *Dietrich Buxtehude*
(1637-1707)

Cantata for mixed chorus, strings and organ

1. Sinfonia
2. Soprano solo — "Beloved Christians"
   Christine Rogers, soprano

3. Chorus — "Hear Ye! The Lord Cometh"
4. Fanfare
5. Bass solo — "Behold, I Come"
   John Welsh, bass
6. Chorus — "O Come, Lord Jesus"
7. Duet for Soprano and Alto — "Amen"
   Ann Blankenship, soprano
   Grayce Plymale, alto
8. Chorus — "O Lord Our God"

III

For Us a Child is Born ..... *Johann Sebastian Bach*

Cantata No. 142 for Chorus and Mixed Voices, Contralto, Tenor, and Bass solos, strings, oboes, flutes and organ.

1. Overture
2. Chorus: "For Us a Child is Born"
3. Aria for Bass: "So Appears Thy Natal Day"
   John Welsh, bass
4. Chorus: "Laud We the Name"
5. Aria for Tenor: "Lord, My Thanks to Thee"
   Weber Strohmeier, tenor
6. Recitative for Contralto: "Immanuel! O give to Me"
7. Aria for Contralto: "Lord, I sing Thy Name"
   Dorothy Potter, contralto
8. Alleluia

Benediction ..... *Mr. Mobley*

ORCHESTRA PERSONNEL

VIOLINS

Theresa Harth
Marion Korda

VIOLA

Virginia Schneider

CELLO

Francis Grant

FLUTES

Conrad Crocker
Jan Seale

OBOES

Eugene Box
Ernest Threlkeld

You are cordially invited to remain for an informal reception in honor of the choir immediately after the program in the Church School Auditorium.